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SUPER SOCIAL



INSAN

STARRING:— ☆ SHOBHANA SAMARTH ☆ KISHORE SAHU ☆ PAHARI SANYAL
MAYA BANNERJI ☆ DAVID ☆ NAND KISHORE ☆ K. C. DEY.

DIRECTOR: BABU BHAI

MUSIC: GYAN DUTT

Trade Enquiries:-

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They are Photophone's "Wartime Carry-On Service" and the Photophone Purchase-Priority Plan.

We shall be glad to submit details of both for your assistance.

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A supply service whereby theatre-owners obtain partial replacements of defective equipments. A facility every theatre-owner would be wise to consider in his own and his patrons' interest.

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SHARMA

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Char Ashkeen

DIRECTED BY:

SUSHIL MAZUMDAR

STORY & SCREENPLAY BY:

AMIYA CHAKRABARTY

Scenario & Dialogues -

BHAGWATI CHARAN VERMA

Photography -

R. D. PAREENJA

Music -

ANIL BISWAS

Lyrics -

NARENDRA

Sound-Recorded by-

J. M. BAROT

Editing -

J. S. DIWADKAR

Processing -

J. K. NANDI

Film Architect -

L. H. CHORIDIA

Dialogue-Director - **N. K. TIWARI**

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NEO-LAX: For habitual constipation.

RHINOL O: For stuffed up nose due to colds, nasal catarrh and sneezing.

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Sushila Ram, the incomparable star of the Indian screen, reaches hitherto unseen emotional heights in the title role of "Draupadi", a New Huns picture.

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Telephone: 26752

Editor: BABURAO PATEL

A Strange Man

It almost sounded like a believe-it-or-not story when we read in the papers the report that Mahatma Gandhi has seen his first talking picture in "Mission To Moscow", a product of Warner Brothers of America.

A sponsored report in the newspapers suggests that Mahatmaji not only considered the film to be of the right type but also enjoyed it in company with Sarojini Naidu, Secretary Pyarelal, Host Shanti Kumar Morarji and Organiser D. R. D. Wadia.

Compliments are paid to Dady Wadia, himself an Indian producer and chief of the D. R. D. Productions Ltd., for selling the idea to the aged Mahatma and inducing him to see his first talkie.

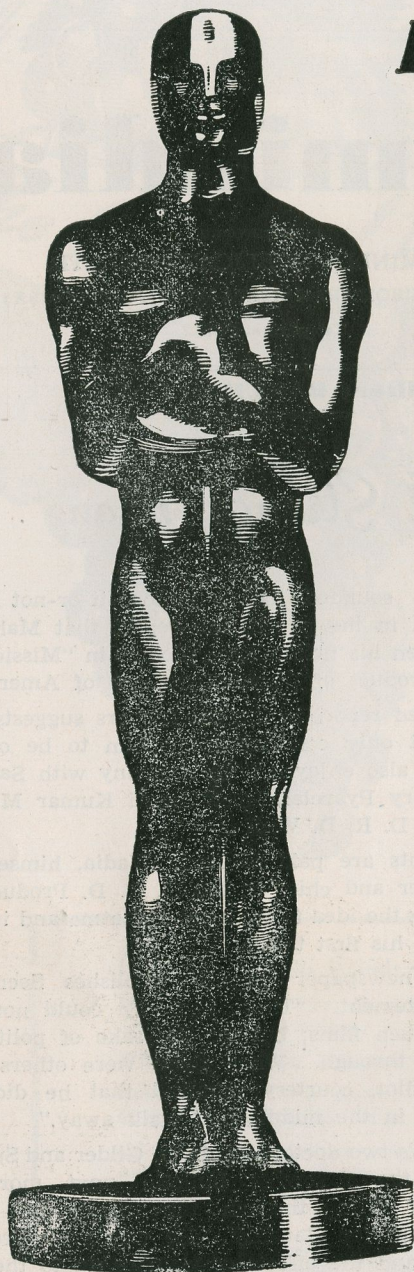
Another newspaper report publishes Secretary Pyarelal's statement, "That Gandhiji could not feel interested in such films; but for the sake of politeness he had to sit through. When there were others who watched the film, courtesy required that he did not leave the film in the middle and walk away."

Mahatmaji's two doctors, M. D. D. Gilder and Sushila Nayar issued the following bulletin next morning: "The strain of sitting through the talkies last night proved too great for Gandhiji. He was very tired at the end of it and the effects of keeping up to the late hour are still present. This again emphasises the need for complete rest."

Mahatmaji seeing a motion picture is almost a national event and the night of 21st May 1944 naturally becomes a historical date. Let us now review this incident in its correct perspective as nationalists ourselves.

We do not know what Mahatmaji thinks of motion pictures now after having seen his first talkie. But we know that till the fateful night of 21st May, the frail saint of India had considered the cinema as an evil and had never given to the Indian film industry a blessing even through the same courtesy which helped him to go through the tiresome show of "Mission to Moscow".

It is strange that this superman of lofty ideals who in his little frail body symbolises the struggle for free-



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The coveted awards of the
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BEST FILM OF THE YEAR "Casablanca," Warner Brothers
BEST SOUND RECORDING "This Land is Mine," RKO Radio
BEST PERFORMANCE OF AN ACTOR
Paul Lukas in "Watch on the Rhine," Warner Brothers
BEST ACHIEVEMENT IN DIRECTING
"Casablanca," Warner Brothers, Michael Curtiz
BEST SCORING OF A MUSICAL FILM
"This Is the Army," Warner Brothers
BEST FILM EDITING "Air Force," Warner Brothers
BEST ORIGINAL SCREENPLAY
"Princess O'Rourke," Warner Brothers, by Norman Krasna
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RCA Photophone salutes the Academy of Motion Picture Arts and
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Pictures and performances such as these demonstrate how well the
cinema has met the challenge of total war and how well it aids our
common fight for freedom.

This complete announcement was transmitted from New York via
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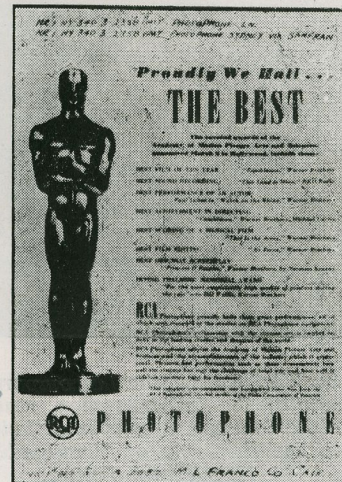


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Shamim is reported to have given a pleasant performance in "Bansari", a social picture of Ranjit.

dom of 400 million people and whose inner soul is as hand-spun and hand-woven as the scanty garments which cover his revered bones, should have agreed to see his first talking picture in a foreign product like "Mission to Moscow", in preference to the product of his own country.

It is also strange that this very superman to whom the country looks up for salvation, should advise his people for the last 50 years to boycott foreign products and use Indian-made things, should unhesitatingly lend his presence, which is a blessing in itself, to a foreign film which directly contributes to the Imperialist aims of the foreign powers.

If Mahatmaji wanted mental relaxation from a motion picture he could have ordered any and all the thousand and odd talkies which his own country has produced in the last so many years. In some of these pictures, he could have seen and enjoyed the revered lives of our national saints, or thrilled to the cultural music of the country or admired the patriotic effort of the Indian film industry in fighting the foreign competition and still surviving.

No, Mahatmaji did not do all this. He did something else. He condemned films in general as an evil and in doing so proclaimed his curse on the Indian film industry. And now at the age of 75, in the dusk of his earthly existence, he lent his presence to a foreign product and indirectly blessed the American film industry.

No one can accuse Mahatmaji of being unpatriotic. No one can say that he was induced or misguided by the people round him. There is not a power in the whole wide world which can influence the old Mahatma to do something he does not want to. Mahatmaji's action therefore must be described as a mistake in a moment of weakness.

In seeing this film, Mahatmaji has countenanced an evil which he had himself denounced for fifty years. Strangely enough, as the supreme pacifist of the world today, he has now seen a film which provides only clumsy war propaganda.

After this if the Indian producers request Mahatmaji to see some of their products, will the "inner voice" be justified in refusing such a request? If the old Mahatma can squeeze out relaxation and pleasure from a foreign film, can he not get similar mental comfort from a film made in his own country by his own people and acted by his own boys and girls? If after this incident, Mahatmaji still refuses to see an Indian picture, people in the Indian film industry cannot be blamed if they classify him with Pandit Jawaharlal Nehru who had once brusquely refused to patronise an Indian newsreel man and the next minute obliged the "Time" news camera-man, not only with his own pose but with all the Nehrus within 10 miles.

Pandit Jawaharlal's white-man complex is known throughout the country. But surely we can't suspect this weakness in Mahatmaji, the symbol of our nation's strength.



Veena Kumari shares stellar honours with Leela Desai in "Mujrim", a social story of Shree Films.



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When an educated and cultured lady plays the traditional role of a Hindu wife, the screen becomes a vivid page from the ancient times. Sushila Rani's wonderful performance in "Draupadi" will remain a classic of the screen for a very long time to come.

Mahatmaji is too old and ill to give his people an explanation for this act of favouritism towards a foreign producer but if the 'inner voice' is still in good repair, he ought to observe a day's fast for this act of charity towards a foreigner which will incidentally deprive some of his own people of their daily rations in this starving country.

We cannot blame Warner Brothers if they turn this incident into an international motion picture event and earn millions by advertising all over the world that "India's No. 1. Mahatma Gandhi Saw And Enjoyed "Mission To Moscow," The Only Picture He Has Ever Seen." That label to the picture means millions more in the coffers of Warner Brothers. And as business men, they might even hang a coloured portrait of Mahatmaji in Harry Warner's office in Hollywood.

What the Indian film industry has been praying and struggling to do for the last thirty years, the Yankee producer's luck has achieved within a day.

And the man who contrived all this is D.R.D. Wadia, himself an Indian producer, who has, in doing this, sabotaged his own country's film interests.

Mahatmaji is not only a great man but he seems to be a strange man also, in spite of Secretary Pyarelal's blushing apologies.

Baburao Patel.



HUSHN BANO

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of her skin with

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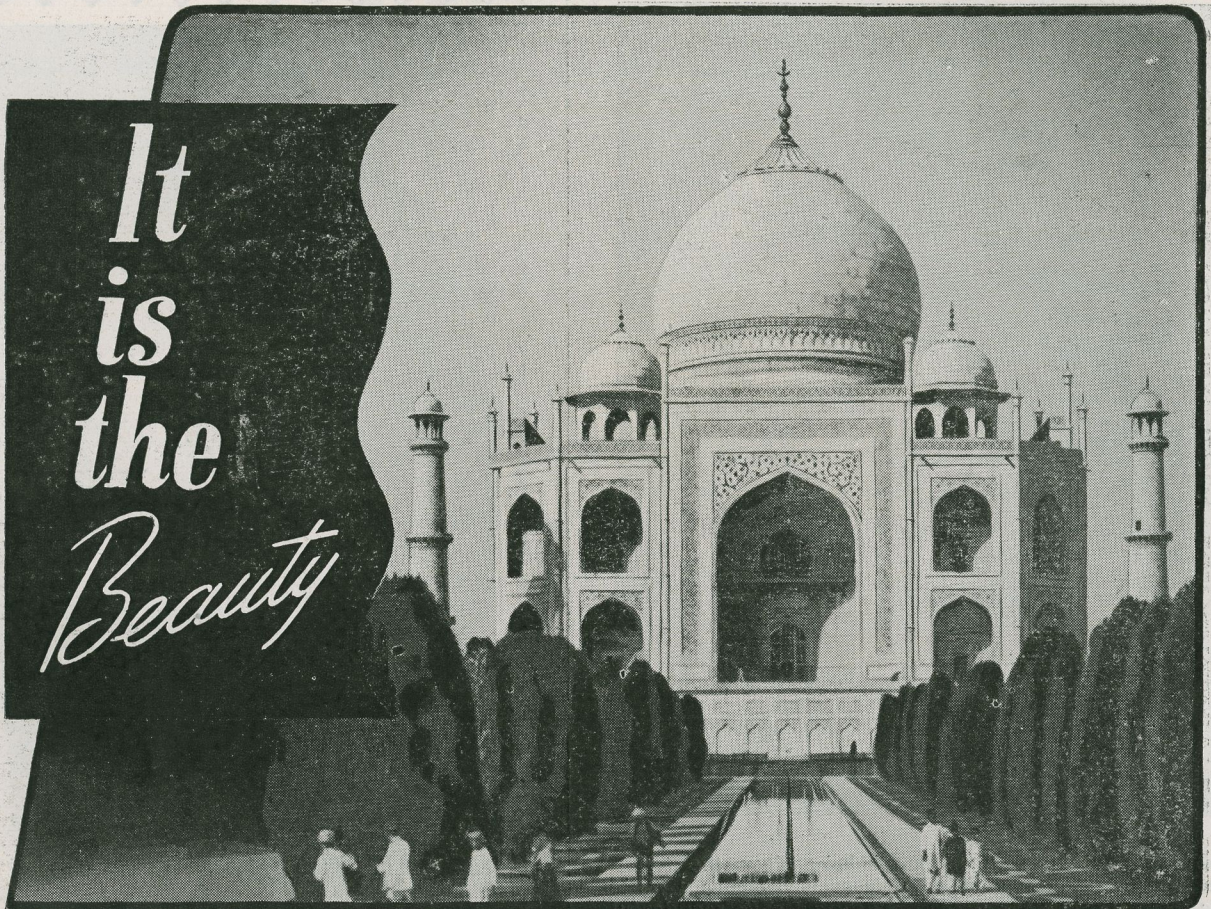
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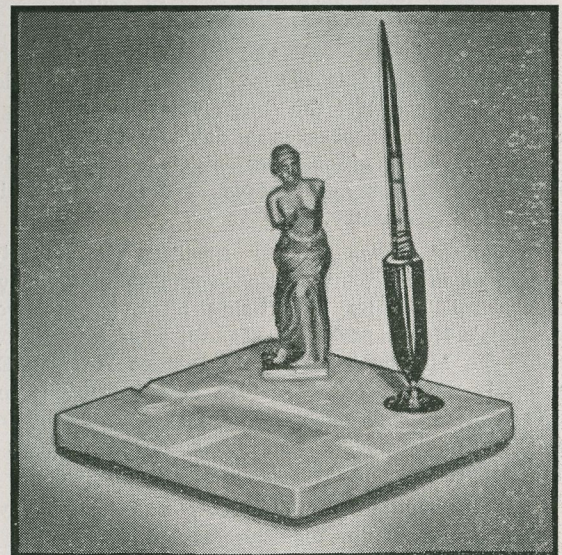
*It
is
the
Beauty*



The Taj Mahal

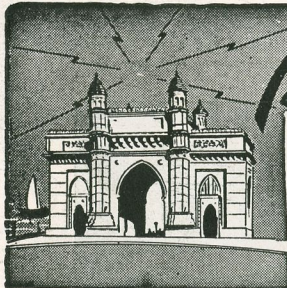
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Bombay Calling

This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes. The views expressed here are not necessarily ours, but still they carry weight because they are written by a man who knows his job.

WHISKY AND FILMS

Replying to the debate at the last session of the Legislative Assembly, Sir Azizul Haque said that the shipping space required for the recent imports of whisky into the country was very small indeed.

Indeed!

The actual space so taken, as we find from enquiries made, was 320 tons in a period of two months, whereas no more than 220 tons was required for the import of raw films during full twelve months.

This should show that the tipsy Government at New Delhi cares more for getting whisky into the country than raw film, forgetting for a while its huge annual earnings in rates and taxes from the Indian film industry, not to mention its expectations from our industry in the matter of propaganda pictures to prop up the Government's war effort.

While the Government has coaxed the Indian producers with mild threats and ultimatums into producing over fifty propaganda full-length features, after being fully aware of the fact that such productions would not prove economically paying propositions to the producers, it has not made any reasonable attempt to secure for the industry a sufficiency of raw films during these days of war shortage.

Almost heartlessly, the Government is watching the sad plight of the Indian producers, who are meeting top-heavy overhead expenses, excruciating taxes and black market purchases without even getting a chance to produce a sufficient number of pictures to offset these handicaps, mainly due to the shortage of raw films.

It should be obvious to the most insignificant official of the bureaucracy that whisky and films cannot be compared in their utilities and social values, and more so in these times of blood, toil and tears. And yet, Sir Azizul Haque unblushingly says that the shipping space allotted to whisky was, "Very small indeed."

It is this type of attitude from wooden officials which turns constitution-loving persons into rebels. If the Government has even the slightest sense of justice and equity, it should hasten to repair the disparity existing between whisky and films. Till that is done, it has hardly any right, moral or legal, to the huge revenue it derives from the Indian film industry by way of different taxes.

A WARNING IN TIME

No one seems to know what exactly has happened to the "Court Dancer," the first Indian film in English dialogue produced by Jamshed B. H. Wadia, M.A., LL.B.,

M.B.E. The Columbia distributing organisation had undertaken to distribute and exhibit the film in America and other overseas markets, but so far nothing precise is known about their having done so. We do not even know whether the film was released in New York and if so, with what result. Had it been released Jamshed Wadia is not a man to keep the event such a good family secret.

It is a patent fact that Americans do not like competition and least of all the Hollywood producers who would attach to themselves the world markets without yielding even an inch of their own home ground to others in the field. America has therefore become almost a closed shop in so far as the foreign competitive product in film is concerned.



In sheer dignity few women can touch Sushila Rani. She lives the queenly role of Draupadi as if she has been born in the purple, in "Draupadi", a New Huns picture.



Kodak helps you SEE the News

THE Allies land on enemy territory, statesmen meet for a momentous conference — or a sports event arouses public enthusiasm. You read the news in your paper and because of Kodak

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film, are able to see what happened in pictures.

A wonderful development which sends pictures as quickly as the news itself is the radiophoto service. A photograph is rushed from the scene of action, and wrapped around the cylinder of a small machine. A ray of light illuminates a tiny path on the rotating cylinder and the reflection is converted into electric impulses. Thousands of miles away

these impulses are changed back into light, focussed through powerful lenses into other pinpoint paths on other cylinders covered with a Kodak film. Thus exposed, the film becomes a negative of the picture sent.

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The latest wail in this respect comes from the British producers.

"America is the graveyard of British films. There are today at least 25 British films in New York, none of which has got as far as a projection booth of a cinema. Few will if it is left to American distributors and it is left to them," writes a correspondent in "Sunday Express."

"Even, 'San Demetrio,' that straightforward tale of British heroism, is still going the rounds. Latest information is that nobody has booked it yet."

The British film interests seem to be worried over this problem of their film industry. An important person connected with the British film industry and directly concerned in the showing of British films in the United States has some suggestions to make.

"We must organise a completely British distributing company and a system which will spend hundreds of thousands of pounds in building up pictures in the trade papers in advance of their showing, and then maintaining a steady supply.

"It will also probably be necessary to threaten. If necessary we should introduce a quota system for American films even to be shipped into Britain, according to the degree of resistance or welcome given to British films in the United States.

"Other factors to be considered are:—1. American exhibiting companies have all the films they want and all made in America.

2. "Distributors who are also film-makers devote their attention to their own films, behind which is their money. They have no incentive to boost British films.

3. "Outside the big cities there is a dislike of the British film accent."

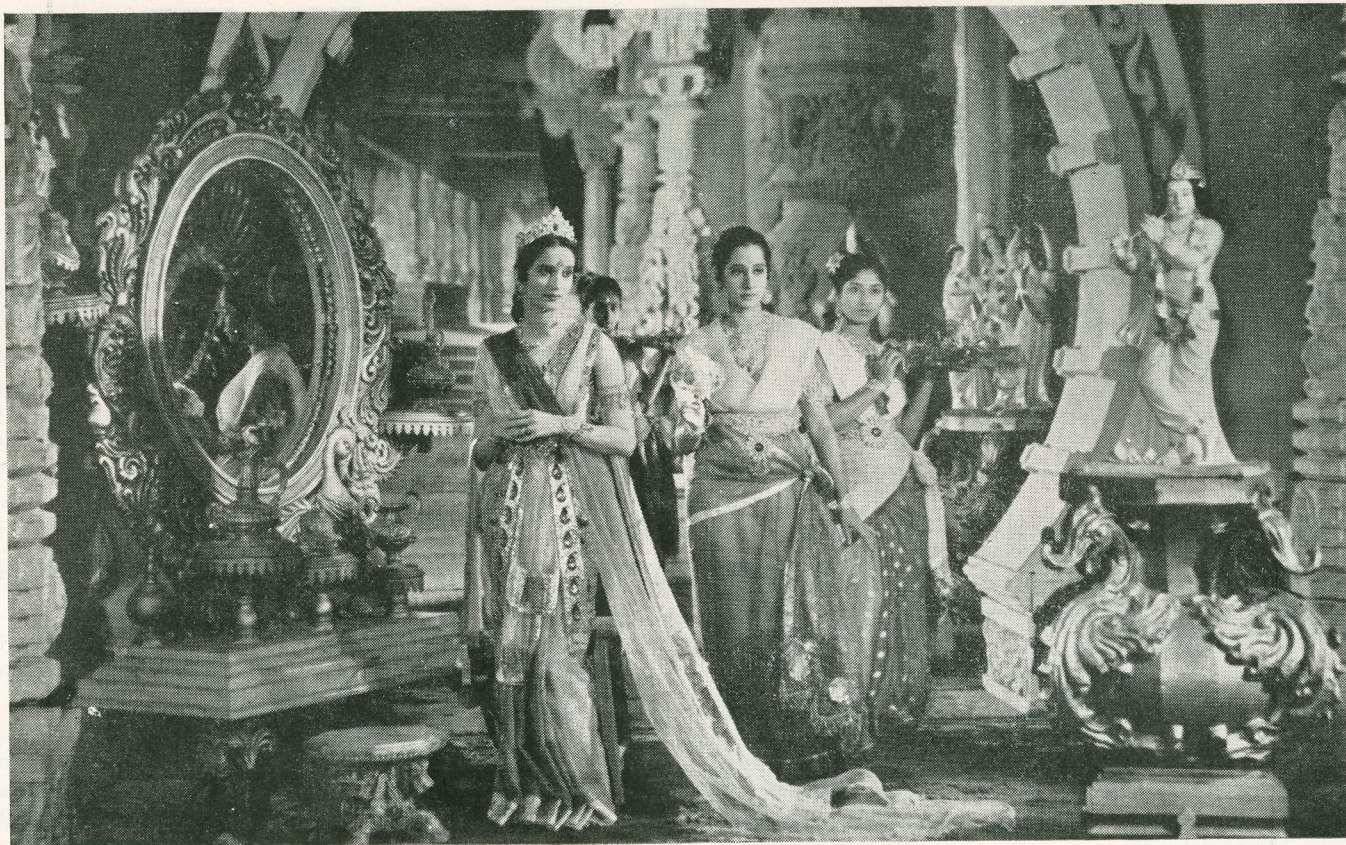
An American exhibitor has something more to say about this problem:—"Nearly all exhibitors will reject British films because they are British."

"Britain has one real weapon: Bring back to England all the British directors, stars and writers now in Hollywood and use them to build up prestige for British pictures."

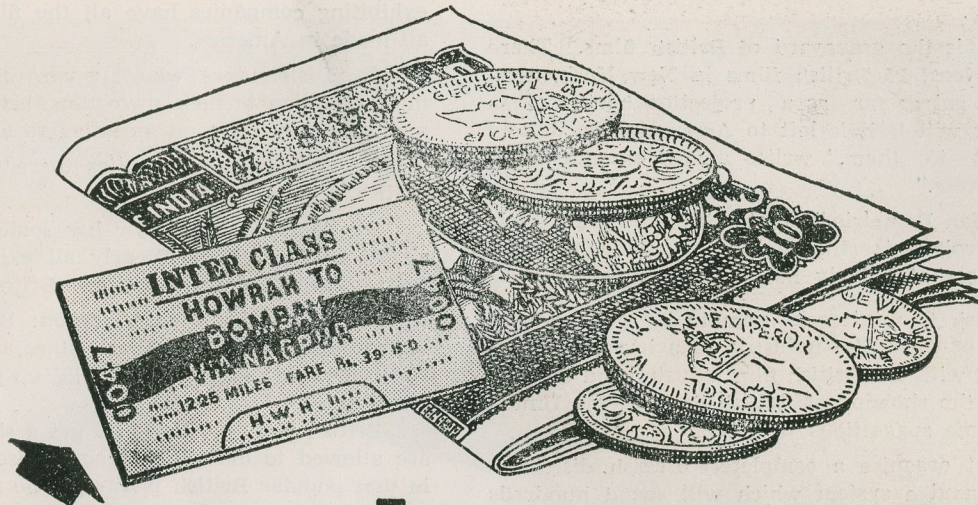
British pictures which do get a showing in America are allowed to die which was precisely what happened in that popular British picture, "The Stars Look Down," because American distributors did not push it.

If this is the plight of the British film industry with its common medium of expression and almost the same technical equipment, what would happen to a product of the Indian film industry if sent to America?

We would like to know what has actually happened to "The Court Dancer" since it was shipped from our shores.



Gorgeous sets provide Sushila Rani with a rare atmosphere to display her excellent histrionic talent in "Draupadi", the stupendous costume picture of New Huns.



THAT'S ONLY THE START

True, railway fares have risen since the war started. But it is the other things, the extras which make rail travel so expensive. The cost of your ticket is only the start!

Transportation to and from the station, it used to cost a few annas—now it costs several rupees. Food during the journey used to be cheap and plentiful, now it is scarce and not so cheap. And what do you get for all this? Trouble and anxiety—discomfort during the journey, and the crowding at stations and in carriages increases the risk of infection.

There is no pleasure left in it.
Cut out travel during wartime.
Travel only when you must.

Travel Less

ISSUED BY THE RAILWAY BOARD



Not exactly a shoe-black, but Ishwarlal is at the wrong end of Shamim in "Bansari", a Ranjit picture.

American distributors in our country are already contacting leading Indian producers with an idea to develop their own film interests in our country during the post-war reconstruction period. And there is already a report, which has not been denied, that of all people Producer-Director V. Shantaram is negotiating with Metro-Goldwyn-Mayer for a collaborative effort in this direction.

If this be true, then it seems that our own people are going to become saboteurs and sell out the future prospects of our industry by permitting and directly helping the American capitalists to exploit our country in the field of film production, distribution and exhibition.

This is hardly good business and much less of patriotism.

STILL ANOTHER RACKET

The war has been responsible for many a new racket and particularly due to the present system of taxation prevalent in the country.

To avoid the unreasonable and excessive income-tax, business people all over the country have devised numerous ways of saving taxation and not all the ways are legal. The net result of this taxation scandal is the prevalence of black market in almost all the commodities of human need. The only item that has not come into the black market as yet seems to be sunlight which the Government can't control or tax.

It is a well-known fact that Indian film producers are compelled to purchase almost all their needs in the black markets of the city if they have to maintain some convincing pretence of film production. We are told that even film actors and actresses demand black market payments for their professional services. And producers are compelled to pay them.

The latest racket that has come to our notice is in the field of exhibition. We are told that exhibitors in the city have been demanding black market bonuses for exhibiting pictures in their theatres. A local distributor tells us that it is almost impossible to release new films in the town unless the exhibitors are paid in advance their pound of flesh by way of black market bonus. This bonus at present ranges between Rs. 5,000 and Rs. 20,000 for a single picture.

This is really a serious state of affairs, looked at from a strictly industrial point of view. Any industry which has to sell its product with such methods is soon going to turn itself into an organisation of corrupt and immoral trade practices. Those people who consider themselves as trustees of the prospective future of our film industry should wake up and nip this black-marketing in the bud.

In the alternative, the Government would do well to evolve a more rational plan of taxation whereby film traders may be induced to submit honest income-returns rather than lose a good slice of revenue with the help of such fraudulent practices.



With Durga Khote and Vanmala playing in a humorous social story, "Dil-ki-Baat", an Atre picture promises to be an entertaining affair.



TO A MAN WHO'S GOING UP

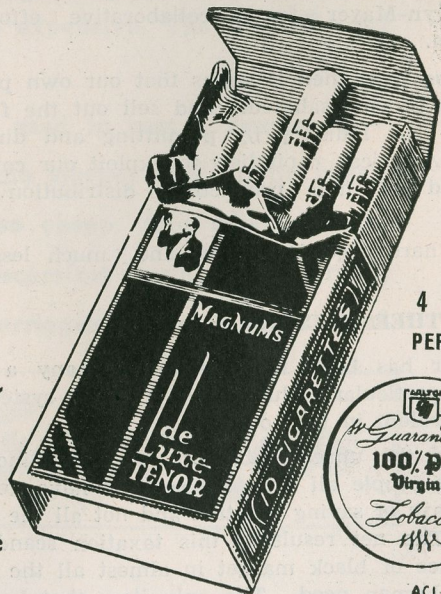
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NEWLY MARRIED

Twenty-one year old Nalini Jaywant, film actress, has created a little storm in the tea cup by marrying the diminutive Virendra Desai, a film director, under Arya Samaj rites.

Only the blind did not realise that this has been coming for a long time, being a love affair on a constant run from convention. There is however nothing unconventional about two young persons marrying, seeing that they have been in love for years now. The only snag at which the orthodox ones waited and took breath, is the fact that Virendra Desai happens to be an already married man and has a wife and three children as a previous commitment.

But such things are hardly to be considered in a match of love where both the parties are supposed to be loving each other. Let us wish the young pair all joys in their new partnership and we hope Virendra settles down to make little Nalini a happy wife in future.

After all, the two of them did not commit such a social crime that they should be hanged from the first tree. Many before Virendra have done worse things and have been accepted by the society in spite of their acts. No one seemed to shout when Producer-Director Shantaram fell dangerously in love with Jayashree with a difference of twenty years between them in age. The fast-aging Shantaram ultimately married the fast-flowering Jayashree and society is none the worse for it. Let us therefore wish these bold and unconventional people all luck and expect some more matches of the same type.

We congratulate Producer Chimanlal Desai for his progressive-minded outlook in this respect and now

expect son Bulbul to follow in the footsteps of Brother Virendra.

OUR TIN-GODS AND GODDESSES

There was a time, when, seeing the then population of prostitutes and crude and vulgar men in the Indian film industry, the few intellectuals of the time hoped for, and even prayed for, the good educated people to come into the industry. The underlying idea in these hopes and prayers was to secure for the industry a social status so that the Indian film industry and its constituents may not be called outcasts in comparison with other industries.

The prayers were heard and from year to year during the last ten years young educated men and women came into the industry, as actors, actresses, directors and technicians. Today we have over 300 university graduates working in our industry and yet in spite of them all, the Indian film industry does not seem to have secured a social status in the eyes of the others in the world.

Wherever I have gone I have been confused by the disrespectful attitude of others in society whenever they discussed Indian films and film people. After engaging some such people in a closer conversation and asking for the analysis of such impressions, I discovered that the public in general knew very little about the educated technicians and thought highly of the educated directors. But invariably their bad impressions were formed due to the vulgar and frivolous behaviour of some of our educated actors and actresses who move about in the clubs and in the promenades of the city.

On closer scrutiny of this problem, I realised there was a lot of truth in this observation. Taking some of



Described as the screen's most beautiful woman, Sushila Rani, in the title role of "Draupadi", a New Huns picture, appeals to Vidur (Kanhaiyalal) to stop the game of dice.

GENERAL FILMS

*Present A Plan
For Better Entertainment*

At the close of this War, out of its destruction and chaos, will emerge a New Outlook, demanding greater security and better amenities of life. In India, as in other countries, there will arise many vital problems, which will give the Film Industry an opportunity for a great contribution in the field of entertainment. Convinced that the Industry has to play an important role in national life, GENERAL FILMS announce their re-entry into Film Production with a line-up of pictures introducing new standards in entertainment.

In the sure belief, too, that it can contribute to the Indian Film Renaissance that is ahead, THE HOUSE OF FAZALBHOY, closely associated with the Industry since its pioneering days, has for the first time decided to lend its name to the Industry as producers. Henceforth, their pictures will be known as "Fazalbhoys' Pictures" and will be presented by GENERAL FILMS. They will be produced at a GREATER FILM CITY—a magnificent reminder of the former Film City—plans for which are now ready.

COLOUR PICTURES

In the post-war period, "Fazalbhoys Studios" will be among the best equipped in India and among the largest of their kind. They will specialise in producing pictures in real colour.



THE HOUSE OF FAZALBHOY: Fazalbhoys Ltd.

- ★ Fazalbhoys Bombay Laboratories Ltd.
- ★ Fazalbhoys India Textiles Ltd.
- ★ Mercantile Finance Co., Ltd.

- ★ Sound Studios (India) Ltd.
- ★ General Films Ltd. ★ Parekh & Parbhoo
- ★ Chief Agency: Bombay Fire & General Insurance Co., Ltd.





Kalawati and Butt face a puzzled situation in "Dassi".

our modern educated actors and actresses one by one, I closely watched their attitudes and behaviour in social crowds and assemblies, where almost all industries get or lose a good name.

Many of the actresses whom I thus observed, I was shocked to discover, frequented clubs in search of weak flesh, sometimes to have a good time and more often to make a little extra money—I found them swallowing wines, sipping liqueurs, gulping whiskies, playing bridge, gambling on automatic machines, dancing in strange arms, giggling frivolously and often doing the strip-tease act in such a shameless manner as to make the on-looking men blush with shame. I have seen, with my own eyes, a graduate lady actress walking out of a boarding and lodging hotel in Poona stark naked and dead drunk. I have seen another educated girl carried naked in arms, completely tipsy, by two flying officers of His Majesty's Air Forces. I can quote innumerable instances of how badly some of our educated girls behave and spoil the name of the Indian film industry.

Coming to the educated actors, some of whom I have watched very carefully for a number of years, I must say that their very vulgar and rude behaviour often makes me ashamed of my own sex. These film actors are perhaps, the best-dressed toppers in the town, who gamble and giggle frivolously, talk vulgarly and generally scandalise the whole industry. Even their nicely creased suits do not lend a straight crease to their character. They not only constitute a lasting shame to the profession of film acting but they also become a disgrace to the youth and manhood of the country. Step into any popular club on Sunday evening or on the racecourse on Saturday afternoon and you

will find some of our acting gentry giving their vulgar show unblushingly to the crowds assembled there.

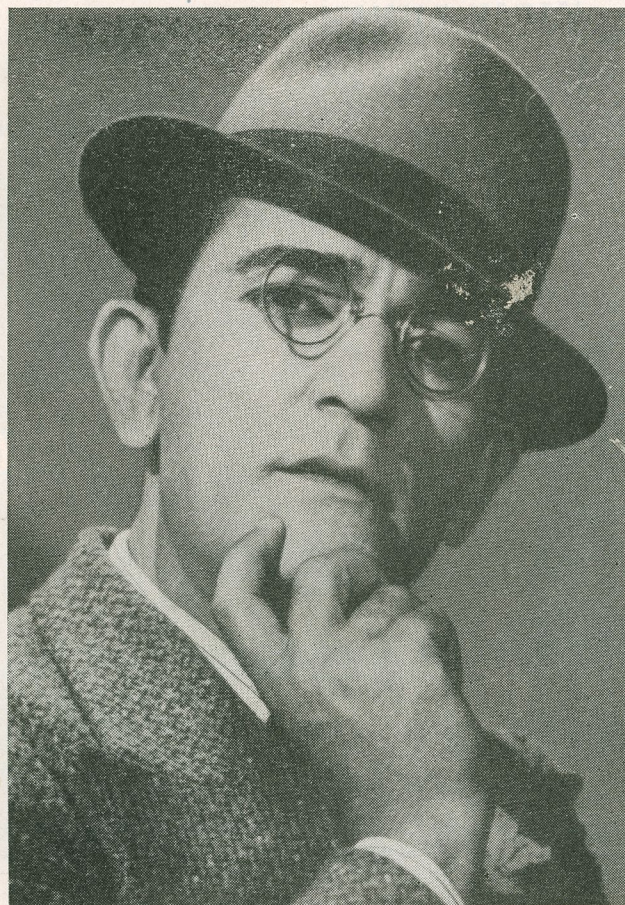
After this, how do you expect people in other walks of life to respect our film industry and its people.

Actors and actresses, by virtue of their very profession, become popular idols and as such the identifying links between the industry and the outside world. If these people who help to sell the product of the Indian film industry to the world, become vulgar advertisements of the industry itself, what chance is there for the Indian film industry to secure a status in society or in the world of commerce?

So, inspite of having a lot of educated people in our industry, we are still refused social recognition because some of our acting boys and girls behave in a manner that would make the bastards of society blush with shame. Can't these people be more normal human beings seeing that so much of our industrial prestige depends on these tin-gods and goddesses of the film?

YOU WILL HARDLY BELIEVE

That "gentle" Jamshed, the producer of "Vishvas" has quickly learnt the game of additions in exhibition-mathematics, by adding the weeks at the Capitol and Kamal and will ultimately celebrate the silver jubilee of his picture at the Star Talkies in Kalyan.



Charlie, the popular comedian, will be seen again in "Manorama", a Jayant Desai picture.

**N.R. DESAI
PRODUCTIONS**
Present

***SHE KNEW NEITHER
THE BLISS OF MARRIAGE
NOR THE CURSE OF
WIDOWHOOD!***

NIRMALA
KARAN DIWAN · YAKUB
MANJULA (OF PRABHAT)
KANHAYALAL · ANAND PRASAD
SUNALINI DEVI · JILLO
GULAB

in

Gaali

**STORY &
DIRECTION · CHOWDHARY**

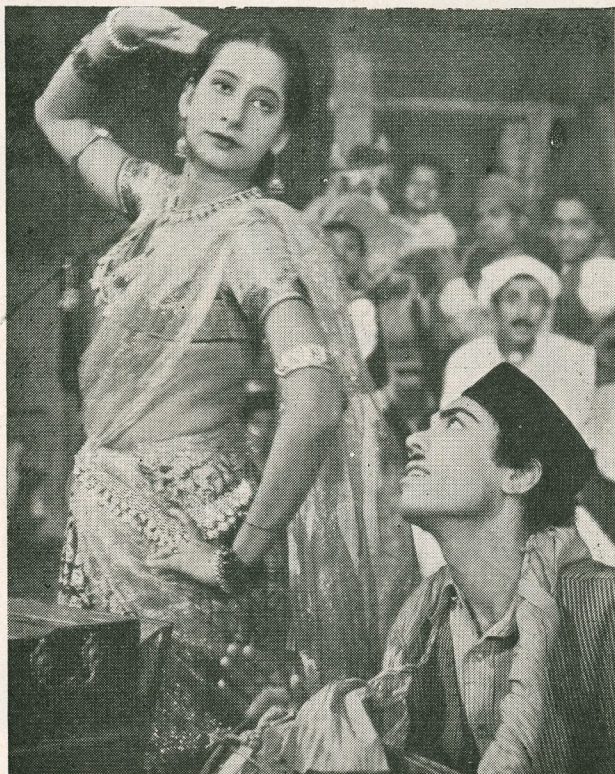
Addeco

Produced at
AMAR STUDIOS

H.B. MITRA

PARTICULARS:

AMAR PICTURES, 85, MAIN RD., DADAR, BOMBAY.



Sushil Sahu makes a bold bid for recognition in "Shararat", a social story of Hindustan Chitra.

That "gentle" Jamshed photographed the arrival of M. N. Roy for the Radical Democratic confusion but could not induce the Indian News Parade people to include even five feet of the precious celluloid in their weekly issue; "Gentle" Jamshed's democracy was thus debunked.

That Mrs. Hilla Wadia grew furious at this and cursed the day when "gentle" Jamsu ever met M. N. Roy over a glass of whisky.

That Director Vijay Bhatt has given up the idea of holding an exhibition of his gold medals as the goldsmith threatened to attend the ceremony.

That Distributor Homi Netarwalla refuses to become a villain and will remain the hero in the new proposed picture to teach the world basic English.

That the only man who appreciated the music of Shanta Apte in "Kadambari" is her producer Chimanlal Trivedi. The rest took A.R.P. precautions.

That after seeing "Kadambari" that prattler of a Kevalchand could not realise what he had seen. He moved in an intellectual coma through the streets for a week with people shouting from behind, "Chal Chal Re Nav Javan."

That "Shankar Parvati" which was destined to complete its silver jubilee at the Royal Opera according to Pandit Indra, because of his songs and dialogues, was hurriedly removed to make place for "Bansari." "Shankar Parvati" of which Sardar Chandulal refuses to be ashamed, will now complete its silver jubilee in Jamnagar.

That Film Actor Chandramohan remembers the dialogues of "Humayan" on the sets of "Draupadi" and vice versa. In spare time, he doesn't forget to praise Anna (Director Shantaram) for the wonderful way in which he directed Chandramohan in "Shakuntala."

That the marvellous part of Chandramohan's histrionic talent is that he teaches every one on the set to give expression and having done that forgets to deliver the goods himself.

That Baburao Pendharkar is reported to have sent an application to the directors of New Huns Pictures Ltd. requesting an early release of "Draupadi" at Kolhapur, as he wants to attend its premiere as an ex-producer.

That producer-journalist Atre who proved himself a champion of Maharashtrians in the recently concluded "Aadesh" case is terribly hurt over my criticism of the Stage Centenary Celebrations and hits back at Baburao Patel. Baburao Patel is always good news for struggling and starving journalists all over India.

That our cartoon-like Journalist D. C. Shah cannot distinguish between a lie and a truth just as he cannot tell the difference between good Scotch and an Australian whisky. He still dreams that Baburao Patel had given an offer to Uday Shankar for a dance in "Draupadi" and quotes Sushila Rani as his witness. That's a clever way of getting his pet-boy Uday Shankar more and more offers.



K. N. Singh creates some strenuous situations as Duryodhan in "Draupadi", a New Huns picture.

Visnu Cinetone Picture
A SHREE FILMS Release

THE ONE I LOVED

FORMERLY KNOWN AS "MUJRIM"

जिससे मुझे प्यार था
Director ~ NITIN BOSE

Starring:
LILA DESAI, MOTILAL,
VEENA KUMARI,
YAKUB, JAGDISH,
SUNALINI DEVI, S. NAZIR.

★★
A NITIN BOSE
Production
★★

Particulars:

SUPREME FILM
DISTRIBUTORS.

BOMBAY, 14.

That Sadhona Bose danced and danced at the Regal in New Delhi and people thought that she had lost her temper and stamped in a fit of whisky. That is how Delhiwallas appreciate art.

That little Virendra Desai has carried out his threat and hooked up Nalini Jaywant in wedlock. Seems to be a case of hookworm.

That now that "Kadambari" has been released at the Roxy, "Chal Chal Re Nav Javan" will be quickly completed if Lyric-writer Pradeep's reports are to be believed.

That "Chal Chal Re Nav Javan" is likely to produce some rare combination music with the sprinklings from Ramchandra Pal, Khemchand and Gulam Haider. Why not add Hanuman Prasad from New Huns?

That weekly rags in Delhi and other towns begin their film journalism with Baburao Patel and end it with Baburao Patel. Having done so they go to sleep with the comfort that they have rendered yeomen services to the Indian film industry. It is really an odd occupation.

That Producer Kamlabai Mangalorekar is anxious to secure release dates for "Panna Dai" without even starting the picture and forgetting that Dewan Sharar

is writing the story, Madhok pasting words for songs and Chandramohan aching to act. This promises to be the best picture of 1946.

That Producer Hasnain tried to thank Baburao Patel for the review of "Fashion" but had to rest content by leaving the message with the telephone operator.

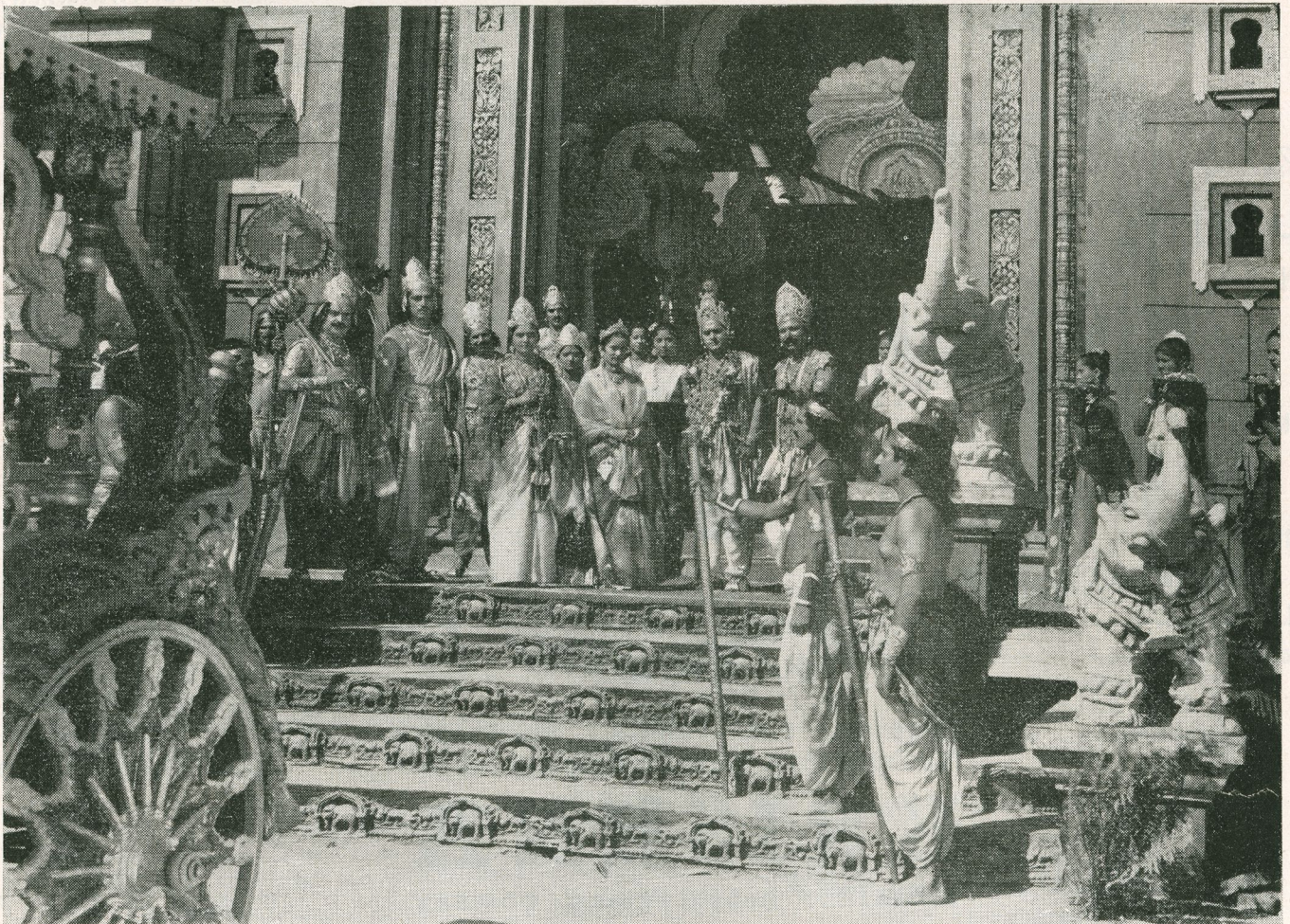
That Producer Dalsukh Pancholi is reported to have married again, this time some girl from the Punjab. Getting a wife in the film industry seems to have become as easy as securing another studio.

That Producer-distributor Baburao Pai threatens to direct a Prabhat picture himself, seeing the mess that is being made of pictures since Shantaram left. He is reported to be having his first lessons from Protima Das Gupta during the production of "Chor."

That Baburao Pai thinks that Protima easily beats Shantaram in direction. She must be, seeing that she lends sex-appeal to this rough and tumble job.

That Rai Bahadur Chuni Lall is inviting Government Secretary M. S. A. Hydari, I.C.S., to the Filmistan studios once again and will thus complete the second picture with the visit.

That the word "furious" hardly describes the sweet temperament of Devika Rani with the recent issue of "filmindia" in hand.



The Pandavas see off Lord Krishna after the Rajsuya Yagna. A gorgeous set frames this important situation in "Draupadi" starring Sushila Rani.

HATS OFF! ----

CONGRATS! ---
RAJLAXMI
PICTURES
FOR GIVING US SUCH
A GREAT EPIC!

★ INDIA'S PROUDEST HERITAGE -- POETRY OF KALIDAS --! ★

Life & Loves

OF
THE GREATEST
POET, POETICAL-
LY PRESENTED
ON THE SCREEN!

★
THE CREATOR OF.....

RTUSAMHARA
KUMARASAMBHAVA
MEGHADUTA
RAGHUVAMSA
MALAVIKAGNIMITRA
VIKRAMORVASIYA
SHAKUNTALA

*comes to life
in*

**Mahakavi
KALIDAS**



**RAJLAXMI
PICTURES**

LAVISH
SCREEN
SPECTACLE

Dwarfing all such
Films of the Past!

Co-Starring:-

PAHARI - And -
SANYAL

SNEHPRABHA
PRADHAN

with

VANMALA
ULLHAS
SHAKIR
MADHUKAR GUPTA,
NAND KISHOR
LEELA MISRA
And thousand others



Drawing Full Houses Since Its
National Premiere on Fri., 26th May, at

KRISHNA

TALKIES: Dubash Theatre: BOMBAY

Screenplay & Direction:-
SUDHIR SEN

Songs:-

RAM MURTI

Orchestra:-

HARI PRASANNA DASS

Story idea:-

R. S. RAMYA

Music:-

PALSEKAR

For Territorial
Rights Apply :-

Diamond Pictures Ltd., Tukoganj, NORTH.

• Indore (C.I.) •

Bombay,
C.P., C.I.

Paradise Pictures, BOMBAY-4



Chandraprabha plays an important role in "Umang", a social story of Praja Pictures.

That Producer Amiya Chakrabarty claims Kanta Kumari from the north as his new "find". One more girl has thus lost her parentage.

That "The Voice Of Bengal" a stage show, turned into "The Voice of Punjab" when Prithviraj, in company with his home products, sang something which sounded like Iqbal's famous poem, "Sare Jahanse Accha Hai Hindustan Hamara." If Motilal had been added to the chorus that song would have sounded like the Afghan national anthem. One wonders when Prithvi will stop making a fool of himself under the guise of social service.

That Film-actor Motilal is reported to have purchased in an auction on the stage a pair of bangles for Rs. 1,200/-. He has thus done penance for filing a suit against Producer Hasnain.

That Uday Shankar's Publicity friend D. C. Shah thinks loudly that thousands visit Juhu these days to see Shankar. Probably after seeing him they come and pray with Gandhiji for deliverance.

That the Modi Brothers—Sohrab, Rustom and Keki—recently celebrated their silver jubilee in the movie business. It is said that they intend to give a three months' salary as bonus to the staff of Minerva Studios and Western India Theatres.

That following the example of his Chief, Publicist Anantrao Gadre also celebrated his silver jubilee as a press copy writer and invited all and sundry to endorse and applaud his monumental frustrations in this field during the last 25 years.



Tata's
EAU DE COLOGNE

TOMCO SALES DEPT.

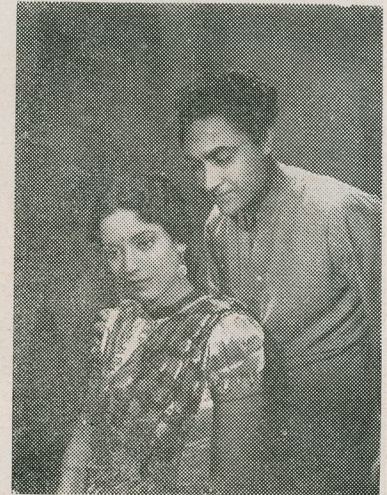
**CHURCHGATE STREET, BOMBAY
THE TATA OIL MILLS CO., LTD.**

They are all Diamond-Paradise Releases!

I
SCREEN'S MOST POPULAR PAIR ---

★ ☆ ASHOK KUMAR
★ ☆ LEELA CHITNIS

— In the most
Dramatic roles
of their career!



IN A DRAMA OF SOCIETY OF TODAY,
LAYING BARE ITS PITFALLS IN ALL TRUE COLOURS!

★ **RAMNIK
Productions**

Stream-lined
social of young
hearts in Love!



KIRAN

Direction:- **G. JAGIRDAR**
Music:- **NINU MAZUMDAR**

with

★ **RAMA SHUKUL**
★ **JAGIRDAR**
★ **KUSUM DESHPANDE**
★ **KANHAIYALAL**
★ **NAND KISHORE**
& Others.

See them together giving you
a swell time of your Life.

Motilal & Shobhana Samarth
IN

**INDIAN ART
PICTURES'**
Social Hit



**VIJAY-
LAXMI**

with

DAVID,
YASHODHARA KATJU,
BHUDO ADVANI & Others.



Direction:- **J. S. CASSHYAP**

**A ROMANTIC
DRAMA OF**

**YOUTH IN
ALL ITS GLORY**

INDIAN ART'S

ANGOORI

Starring:- **KAUSHALYA
ULLHAS
SUNETRA
DAR KASHMIRI**

Direction:-
MAHESH KAUL



DIAMOND PICTURES LD.

Tukoganj - INDORE

PARADISE PICTURES.

BOMBAY-4



Coming Events Cast Their Shadow!



Bari Baat

Direction:

MAZHAR KHAN

Asst. Director: **S. K. OJHA**

Starring:

★ **SWARNALATA**

★ **ULLHAS**

★ **YAKUB**

★ **MAZHAR KHAN**

★ **MOTI**

★ **GULAB**

★ **MISRA**

Agents for North India:-

HIMALAYA TALKIE DISTRIBUTORS,

BEADON ROAD ... LAHORE.



MAZHAR
ART PRODUCTIONS



Editor's Mail

[In this section, the editor himself replies to queries from the letters. As thousands of letters are received every month—some anxious and several frivolous—it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offence is meant to anyone.]

Satendra P. Jamuar (Gaya)

Which picture of Mumtaz Shanti did you like best and why?

I liked "Basant" best but not because Mumtaz Shanti had something to do with the picture. It had excellent production values which combined harmoniously to entertain the masses.

Do you advocate purdah system?

Yes. For men who have no face to show in the present-day world as slaves of other nations.

A. J. Khan (Lucknow)

What is "personality"?

Often an ugliness that reflects success and very rarely otherwise.

R. N. Murthy (Bangalore)

What has happened to Baburao Pendharkar?

He has had an attack of 'flu and looks anaemic these days.

Mrs. Sheila Rani Bhatnagar (Sahranpur)

Don't you think that social pictures are more useful than historical ones?

Even mythological ones can be harnessed to the present needs and made socially useful. If you don't believe it, see "Draupadi" and find for yourself how that brilliant woman, Sushila Rani, has solved a woman's problem in writing the screen play of "Draupadi."

M. S. Kambho (Simla)

It has been observed that film story writers hesitate to introduce a Sikh character as hero in their stories. Why?

Because Sikhs make good heroes on battle-fields and not in motion picture stories. It is against their religion to be seen in motion pictures except as soldiers under the Union Jack.

Vidya Prakash Sharma (Amritsar)

"Caravan" a Delhi paper says "Ram Rajya" is the best picture produced in India.

Yes, because "Caravan" likes Shobhana Samarth so terrifically that we wonder why "Ram Rajya" did not become the best picture in the world.

Madhukar Saper (Sion)

One of my friends dreamt that when Vishnupant Pagnis went to heaven, Sant Tukaram congratulated

him and said, "You are the only man who has made my name popular in the world." What do you think of this dream?

It shows that Sant Tukaram is himself not in heaven to have met Pagnis, a film actor.

Ramakant Sahei (Patna)

Can a film critic be a successful film director?

We shall know that very soon as Ahmed Abbas is reported to have accepted a directorial assignment in Navyug Chitrapat.

J. M. Irani (Bombay)

Please arrange the following names according to their directorial merits: Shantaram, Nitin Bose, Vijay Bhatt, A. R. Kardar, Ram Daryani, Jayant Desai, S. F. Hasnain and Barua?

Film-directors are assessed by their recent productions as their work is supposed to be constantly progressive. Past records cannot therefore be con-



Leela Desai comes to the screen again in "Mujrim", a social story of Shree Films.

THE WITTIEST GEM AT **AKBAR'S** COURT

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BIRBAL

BIRBAL



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Produced by:-
H. M. BAROT



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JYOTI STUDIOS

KENNEDY BRIDGE

BOMBAY-7

sidered. The present rating should be as follows: 1. Hasnain, 2. Nitin Bose, 3. Ram Daryani, 4. Vijay Bhatt, 5. Shantaram, 6. Jayant Desai, 7. Kardar, 8. Barua.

Who is the best director as far as high quality entertainment is concerned?

Quality and entertainment often meet to disagree but considering both of each "Basant" of Bombay Talkies was about the best picture directed by Amiya Chakrabarty.

Why did Kardar's "Puja", which was hundred times better than "Kismet," fail to click at the box offices?

Though technically a better picture "Puja" failed to win the vote of the fools because it had a bold theme and a sensible treatment. On the other hand, "Kismet" was the story of a pick-pocket which appealed to the fools in India.

H. N. Amrit (Baroda)

Between the two Ranis, Devika and Sushila who acts and sings better and who is more emotional?

You shall answer this question yourself after "Draupadi" is released.

Miss Shobhana Chitle (Cawnpore)

Who is better in acting: Baburao Pendharkar or Chandramohan?

In sheer histrionics, Chandramohan will take a long time reaching Pendharkar's standard; where Pendharkar loses ground is in the matter of Hindustani dialogues.

Aftab A. Khan (Meerut)

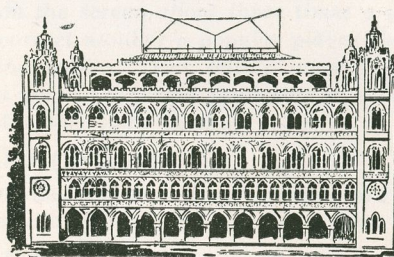
You seem to condemn pictures only on communal grounds if their directors happen to be Muslims and the language happens to be Urdu?

I have no use for Urdu for the talkies, though personally I love the language and converse in it almost daily. The language of the country is and should be Hindustani and the films are expected to popularise this language. I have no communal leanings seeing that though I have criticised "Najma" and "Roti," I have praised "Taqdeer" and "Woman" all directed by Mehboob. Though I have run down "Sharda" and "Holi," I have praised "Puja" and "Namaste," all pictures of Kardar. Though I have run down "Chowringhee" and "Masoom," I have described "Fashion" as the best picture of 1943, all pictures of Hasnain. Where the hell then, do you find me communal? I have condemned "Shakuntala" directed by Shantaram, a Hindu and a friend. I have torn to bits "Shankar Parvati" produced by Sardar Chandulal Shah, a great Hindu and a great friend. I have criticised Prabhat pictures and called them headaches, though the producers are essentially Hindus. My dear boy, there is something putrid in your own brain to consider me, of all people, a communal-minded person.

B. N. Shukla (Raj Nandgaon)

As Sushila Rani is very much interested in Urdu poetry, may I know who are her favourite poets?

Galib, Chakbast, Zafar and Mir.



St. Xavier's College

ABDULLA FAZALBHROY TECHNICAL INSTITUTE

for

RADIO & CINEMA

BOMBAY

New Admissions

New Admissions

The new Session of the Institute for the academic year 1944-45 commences from 20th June 1944 for the following courses of instructions. All the courses except No. 10 are recognised by the Board of Technical & Industrial Training, Bombay Province, Bombay, for examination and for awarding certificates and diplomas to successful candidates:-

Admission standard for courses Nos. 1 to 8 Matriculation and for No. 9 I.Sc. with Physics & Mathematics or other equivalent qualifications.

- | | |
|--------------------------------------|-----------------------------------|
| (1) Electrical Wiremen (apprentices) | (6) Sound Recording |
| (2) Electricians' | (7) Still Photography |
| (3) Radio Service | (8) Cine-Photography |
| (4) Wireless Telegraphy | (9) Advanced Radio Communication. |
| (5) Cinema Projection | |

For post-graduates students only.

B. Sc. with Physics & Mathematics or other equivalent qualifications.

(10) Electronic Engineering.

Candidates are admitted from all parts of India regardless of cast, creed or sex on a regional quota system. To avoid disappointment early reservation is advised.

Applications for admission should reach the Institute before the 10th June, 1944.

For further particulars and application form apply to the Director, Abdulla Fazalbhoy Technical Institute, St. Xavier's College, Bombay, enclosing postal stamps of annas eight for prompt reply.

A. M. COYNE S.J.

Principal.

5 *Great Stars* 5

- ★ Motilal
- ★ Charlie
- ★ Surarnalata
- ★ Chandramohan
- ★ Chandraprabha

A Gripping Story

AND A

DIRECTOR OF PROVED ABILITY

MAKE

SOBHAGYA PICTURES'

RONAQ

THE SCREEN SENSATION OF THE YEAR

DIRECTED BY: DWARKA KHOSLA

Particulars: **SOBHAGYA PICTURES, DADAR, BOMBAY 14.**

South: VENUS FILMS, Bangalore City.

Bengal: Bombay Pictures Corporation, CALCUTTA.

North: Jagat Talkie Distributors, DELHI.

Sind: NOVELTY PICTURES DISTRIBUTORS,
Karachi.

C.P.C.I.: Supreme General Films Ex. Ltd., Bhusaval.

A. C. Patuck (Ahmedabad)

How do you like the idea of a woman-director for a picture?

This idea loomed large in my mind once when Bai Jaddan Bai, the cruiser weight proposition, did wield the megaphone for some time. That time, not only was the soul of the story killed but art was crushed out of it. Since then, Leela Chitnis flirted with the megaphone for a time but brought forth nothing. Now, I am told, Protima Das Gupta is handling the 'Chor' as a director. Whether she has caught the bird or not will be revealed when the picture comes on the screen. The idea of women directing motion pictures is certainly not repulsive if the artistes get a chance to take their cues from artistic women.

Miss Rama Ranade (Surat)

Doesn't an artiste lose his popularity by frequent appearances on the screen? Doesn't he incidentally get himself typed in a familiar mould?

Most of our artistes who work for the screen hardly do it for art. They are cheap mercenaries who are selling their aping instincts to as many buyers at a time as the abnormal demand can create. Some of them lack even fundamental principles in their approach to work and stoop to annoying and blackmailing the producers till motion picture production becomes a fool's game. A good artiste should never take so much on hand

as to make a mess of all his assignments. Appearing on the screen about three times a year is about the correct number a popular player should be seen by the public. But selling oneself on an instalment plan to different producers is, to say the least, prostituting one's talent.

R. S. Tullu (Bombay)

I have noticed that your enemies are the first to read "filmindia" no sooner it is out. Isn't surprising?

Not at all. This is one magazine which is read anywhere between a bathroom and a bedroom. I know one prominent producer who swears that he never reads "filmindia" and proceeds to quote its contents the very next minute. Don't you think it is a compliment to me that I have become a mental obsession of so many people from month to month?

Miss Sita Phadke (Karachi)

Does a man with a flirting nature get over his habit even after meeting a number of girls?

Flirting with a woman is like seeking some synthetic warmth at a wayside fire in chilly weather. It doesn't mean that a man wants to burr his fingers every time by allowing the flirtations to go beyond his control. So long as none of the parties to a flirtation are hurt beyond repair, I don't see any objection to the game. As regards the habit part of this problem, a man is not a



Misguided by Shakuni, the evil genius of the Kauravas, Duryodhan attempts to secure the permission of King Dhritarashtra for the fateful game of dice in "Draupadi" the spectacular production of New Huns starring the incomparable Sushila Rani.

Sun Art Pictures
PRESENT

US-PAR



Director:

CHIMANLAL LUHAR

Starring:

ISHWARLAL
CHARLIE
CHANDRAMOHAN
KANHAIYALAL

SUARNALATA
SULOCHANA
CHATTERJEE
CHOTA KABIR

★★★

World Rights Controlled by:

C. F. PATEL.

★★★

South:

CENTRAL PICTURES.
BANGALORE CITY.



Premrata, evidently a newcomer, plays a musical role in "Bodana", a Wadia picture.

flirt by nature as the average woman is by profession. And in case when we do come across a play boy, constantly piling age is bound to take his zest away very soon.

A. K. Parmar (Nasik)

How is that Indian producers are still giving us mythological subjects with that boring religious angle?

One of the best professions in this country is religion, which interferes with our lives right from the time we open our eyes to this world till we close them on it. The professional merchants of religion have glorified their merchandise so effectively through ages that our entire nation is populated today by a poisoned race. To such people, religiosity becomes the very first item of appeal, which weakness the shrewd film producers only too willingly exploit. This doesn't however mean that our mythology has nothing to teach us in its legendary stories. There are many incidents in mythology, which can provide a bright beacon light of guidance towards the solution of our present-day problems. But the passive and impotent prayer angle, which our producers so often exploit for personal gains still remains a stinking item of our entertainment.

R. Srinivasan (Baroda)

Aren't you going to do something to prevent the

Information Films of India from showing their putrid and boring stuff at all the theatres?

Bar shouting you cannot do anything in this blessed country with its people firmly under the heel of its foreign rulers. We shall have to wait a long time to do things our own way. Till then, let us hope that the bungling officials get fed up of their present pastime and give us a little rest from their antics in motion picture production.

A. J. Rehman (Dhulia)

Does a picture without romantic appeal succeed at the box-offices?

No. A picture is a mirror of life. Show me a life that has succeeded without romance, unless in the realm of saints and sages who live on goat's milk.

T. S. Mani (Bombay)

Do you think it advisable for Protima Das Gupta to start a production of her own when she has been only an actress?

Protima can take any start and unless she arrives we cannot know what a run she had. Let us wait and see whether this bold girl reaches the post panting.

M. Roberts (Bangalore)

Should the screen depict only the realities of life?

Yes, provided such realities are mixed well with entertainment and served with a sprinkling

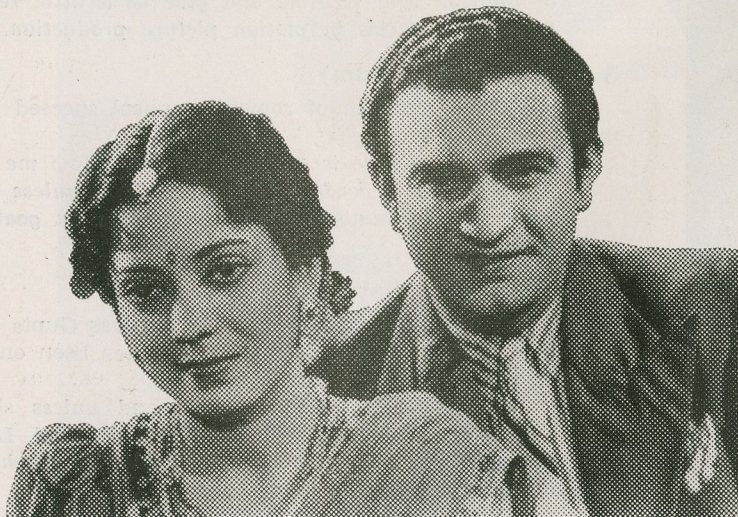


Yakub seems to be mighty interested in Gulab in "Bari Baat", a social story of Mazhar Art Productions.

Director

Jayant Desai

gives expression to the silent suffer-
ings of millions of Indian Wires!



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of progressive imagination to provide instruction. It should be the aim of the screen to mould the future by pointing out the past and the present and drawing attention to their social maladjustments.

Miss Kanta Hardikar (Jalgaon)

What attracts a man to a woman: beauty or a loveable temperament?

That depends on the environment in which the man is born and brought up. The average man from the North will be attracted merely by the figure of a woman and think of her in terms of a bed companionship. The average man from the South will find in a woman a companion to decorate his home but may not attach any deep sentiment to her existence. To the man from the East, a woman may present a spiritual and poetic companionship with flesh playing minor part. In the Western belt of this country, we find in the average man an influence of different environments and he usually looks upon his woman as a mate and pal. This characteristic is particularly noticeable in large port towns and especially amongst the Gujaratis. The average human being, however, is primarily attracted by physical beauty. At the next stage, he starts appreciating a loveable temperament and in the last stage, he loves if his woman also presents to him spiritual and intellectual beauty.

R. K. Billimoria (Navsari)

Which friendship is the most lasting, that between two men, between two women or between a man and a woman?

Friendship is a co-operative institution in which one side contributes its best to the other to make a lasting pact. In the modern world, friendship between two men is likely to split on the rock of competition in the race of life. That between two women will be lost in the stormy waters of jealousy. The only friendship, therefore, that has stood the test of time and trials, is that between a man and a woman since the days of Adam and Eve.

K. S. Ramanand (Renigunta)

Is it difficult to produce a good comedy in India?

It is, seeing the sense of humour that goes begging about in our country. Indians are essentially a religious people and a race suffering from religion is not expected to have any sense of humour. Our national humour therefore lies in portraying lean and lanky monkeys or fat and well-fed buffoons. Between these two ends, we have no intellectual humour and that is one of the reasons why our country is still in bondage.

T. U. Karande (Bhusawal)

Can a man live without sex?

Not as a man and perhaps as a superman. There are however some who exist in spite of the absence of sex. But they don't live and living is not merely being born to die.

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Ram Mundkur (Mangalore)

Why are drinking and prostitute hunting a feature of practically every Indian picture?

Because several Indian producers find it easier to portray conditions with which they are intimate rather than otherwise.

R. M. Mudgal (Udipi)

Even when a company has produced many successful pictures, why does it insist on catering for the box-office by producing more and more rotten pictures?

Because success has in it a strange intoxication which benumbs the brain and kills progressive tendency. Take the instance of the Bombay Talkies. They live in an intellectual coma created by box-office success and they need more and more of this success to remain in that stupor. If the intoxication wears off and they suddenly become intelligent, they might commit the mistake of giving a sensible picture which may not draw well at the box-offices. Lapsing into good sense will therefore be a grave error for these producers.

S. Abdul Rahim (Bezwada)

There is a rumour that Begum Durga Rashid is abandoning her newly acquired Muslim cult?

Don't believe rumours. Both the parties to this marriage are experienced and elderly persons and they would not have rushed into it to part so soon. I am told that they are still honeymooning, which means they are happy.

Can a picture run only on 'Oomph'?

Yes, if that 'Oomph' belongs to a new girl appearing on the screen for the first time.

T. Venkatraman (Bellary)

Can an office secretary or a school-teacher be successful in the field of film-acting?

Many of our present-day screen girls like Vanmala, Pramilla, Leela Chitnis, Neena and others have been school-teachers in their previous vocation of life. Answer yourself whether they are successful and if you still can't find a reply see "Draupadi" in which a girl, who has been both a school-teacher and a secretary, plays the title role.

P. K. S. Manniam (Guntakal)

What things can your own life teach us?

That you can make up the deficiencies of a school education by a lot of hard work and study. That after a number of failures, one can still succeed in life. That starvation only helps one to look at life more generously. That being considered "dangerous" is also a good reputation to cash things in life. That if you wish to mock at the world, you must permit the world to have a few laughs at you. That you can remain exclusive to the point of being called a snob and yet be popular in a crowd if you possess a disarming smile. That the little mechanism known as a watch runs only

in one direction and doesn't look behind. What is therefore lost on that little dial can never be reclaimed. That work and more work and more work can alone solve the numerous problems of life.

I give you below my own motto of life. See if it suits you.

It is worth a trial.

If you are poor—WORK

If you are rich—continue to WORK

If you are burdened with seemingly unfair responsibilities—WORK.

If you are happy—keep right on with WORK.

If disappointments come—WORK.

If sorrow overwhelms you and loved ones seem not true—WORK.

When faith falters and reason fails—Just WORK.

When dreams are shattered and hope seems dead—WORK.

WORK as if your life were in peril. It really is.

Whatever happens or matters—WORK.

WORK faithfully—WORK with faith.

WORK is the greatest material remedy available.

WORK will cure both mental and physical afflictions.



Urmilla sports this cob-web hair-do in "Bansari" and looks a female spider.

Work is the one plan God intended man to follow.

TO WORK is to LIVE.

Miss Lata Shivdasani (Hyderabad)

Which is of a more enduring nature; Sex-love or Mother-love?

Sex-love is the primary and basic urge and thus becomes a full parent of mother-love. When mother-love enters a woman's life, sex-love wanes. As mother-love comes late in life and stays till the last day, in sheer time it could be called more enduring. While sex-love has an age limit, after a certain age mother-love becomes timeless. These two loves are passions in the different periods of human life. And in their own times, they are both equally intense and enduring.

Hero-worship is an important feature of Indian life. Is this harmful in the long run?

Hero-worship is an important feature of all human life whether in India or elsewhere. In India, it has a darker shade added to it in its people indulging in idol-worship, which means that stones are worshipped as gods. Hero-worship is preferable to this, seeing that only those become heroes in life who achieve something and in doing so, set an example to the rest of humanity. The right type of hero-worship often inspires a nation, but not by worshipping the synthetic heroes of the screen. Most of them are rotters.

S. P. Sathe (Belgaum)

Can you forecast which will be the best picture of 1944?

Without being much of an astrologer and with my usual impudence, I can safely say that "Draupadi" will not only be the best picture of 1943 but one of the best ever produced in India so far.

K. Ramchandra Iyer (Matunga)

Isn't it strange that pictures which you like very much don't run well at the box-offices? Why?

Because I make a bad representative of the fools who rush to our theatres. My appreciation of a picture does not seem to be popular with these crowds. And yet, producers would rather ache for my good opinion than for the millions that are poured into their coffers by fools.

Would you ever care to have a male secretary?

Do you think I am gone crazy?

Have you lost your eye for girls nowadays seeing that you don't praise so many of them in the "filmindia" these days?

A tiger may get old and toothless but he doesn't go grazing with the cattle.

From the photographs of "Chal Chal Re Nav Jawan," Naseem's proportions look rather too generous. Why?

How the hell should I know? I am neither her doctor nor her lover.

Announcement Extraordinary!

Producer P. B. ZAVERI

Hits The Box-Office Bull's Eye

SURE FIRE HITS OF 1944

KIRTI PICTURES'

Romance cum Musical Extravaganza

NAZNIN

(SWEET HEART)

WITH A STAR STUDDED CAST

Direction:—?

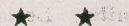


DIL-KI-RANI

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Starring:—? ? ? Direction:—?



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Neena

in

Mun Ki Teet

with

SHYAM

Dialogues

JOSH, KRISHAN CHANDRA

Songs

JOSH MALIHABADI

Music

S. K. PAL

Produced and Directed by

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Award for 1943.

★

Audiography:
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GAOKAR**

★

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"ONKAR" fame.

★

Dialogue :
**WAJAHAT MIRZA
& AGA JANI
KASHMIRI**

★

Lyrics :
SAMS LUCKNAVI



*Produced and
Directed by:*
K. B. LALL

★

Cast :

**SURENDRA, NOOR-
JEHAN, ULLHAS,
MAYA BANERJI,
YAKUB, KANHAIYA-
LAL, BADRIPRASAD,
BRIJRANI, VATSALA
KUMTHEKAR, ALAK-
NANDA, BABY
MEENA & Others.**

LOOK OUT FOR RELEASE ANNOUNCEMENT

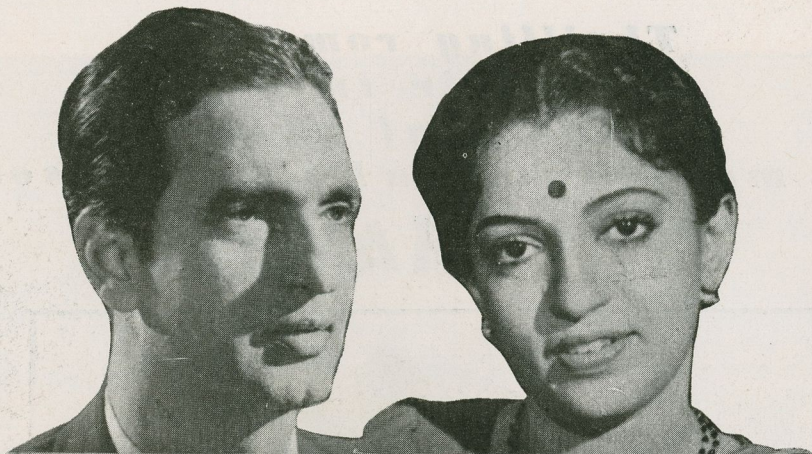
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2.) **PAVCHAEEN** (Shadow)

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‘(फूल)’

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ASHRAF KHAN, MASJID & DURGA KHOTE.

MUSIC BY:

GULAM HAIDER

PRODUCER:

K. ABDULLA

DIRECTOR:

K. ASIF



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"Pagli" Just One More From The Punjab !

Aruna Saves The Picture With Dancing !

It will be really a mercy if people like Maheshwary and Batra, the new producers from the Punjab, leave the motion picture industry alone instead of dabbling in it and giving us stuff like "Pagli" and "Papi." What these people seem to know of production is certainly not worth knowing.

"Pagli" is a chaos of motion picture art in which even the primary technical values are lost and distorted. Imagine a picture being shot, after 30 years of film-making in India with a shaky camera and by a cameraman who doesn't seem to show even the slightest knowledge of the primary fundamentals of motion picture photography "Pagli" is a picture produced in this grand Punjabi style and it naturally becomes a provocative eyesore from foot to foot.

COMMONPLACE STORY

The picture presents a most commonplace story which has been multiplied and mutilated on the Indian screen several times before. Very recently, the important aspects of this story have been portrayed in "Ishara" and "The Nurse" and one wonders whether the producers of "Pagli" have been inspired and influenced by these pictures. The usual trite and stale material in which the good house-wife has an erring husband and suffers quietly because of the second woman, who is a sophisticated devil, is also presented in this story.

Kishore is married to a girl called Suman and they are evidently very happy in Sir Jaigopal's home. Now an England-returned woman, who has acquired all the sophistication of the west, called Chitra, enters their lives. She fascinates Kishore and Kishore starts chasing her from place to place discarding duties at home towards his wife. Sir Jaigopal objects to this as do the parents of Chitra.

Very soon, Kishore and Chitra become outcasts and leave their respective homes. Both go to Bombay and there Chitra secures a

dancing job in a theatre where Kishore plays the opposite. They become a commercial success but Dalip, the theatrical producer, makes advances to Chitra and creates a clash between Chitra and Kishore. Kishore is disillusioned and so is Chitra when she finds Dalip pouring a lot of romantic lava over the head of another dancing girl.

As is expected, a motor car soon plays its part in the game and manages to knock over Kishore till he is landed in a hospital, in which hospital incidentally, is also found Suman being nursed for some mysterious illness. At this stage, it is easy to understand that the hospital was intended to be a clearing ground of all romantic misunderstandings and very soon, Kishore is handed over to his loving wife Suman and Chitra goes out into the storm to find a haven in a hut at the feet of the Lord, evidently a penitent.

ARUNA ENTERTAINS

The production values of the picture are nil. The direction, the photography and the sound recording are all too rotten for words.



Suvarnalata makes it more difficult for Ullhas in "Bari Baat", a Mazhar Art picture.

PAGLI

Producers: Maheshwary Pictures.
 Story: P. Maheshwary
 Language: Hindustani
 Music: Jhande Khan, Gobindram and others
 Photography: G. Singh
 Sound: Tilak Madhok
 Cast: Aruna Devi, Asha, Kapur etc.
 Released At: Taj Talkies, Bombay.
 Date of Release: 29th April '44
 Director: SHANKAR MEHTA

The only relieving feature of the picture is the dancing of Aruna. Despite her heavy figure and bursting breasts, not to mention her fat legs, Aruna gives some beautiful and graceful dances. She is however not suitable to play a lead in the picture because she has small narrow eyes and oblong bottle-shaped head, factors which do not contribute to motion picture success. Besides, she has a queer Anglo-Indian accent which makes one feel that Hindustani is a language of the dead Egyptians.

The rest of the cast hardly deserve any mention.

If you are interested in seeing a variety of dancing and if you are not particular about the story, "Pagli" can be tolerated as an entertainment.

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☆ NANASAHEB PHATAK ☆ VINAY KALE and thousand others.

PRODUCED BY:

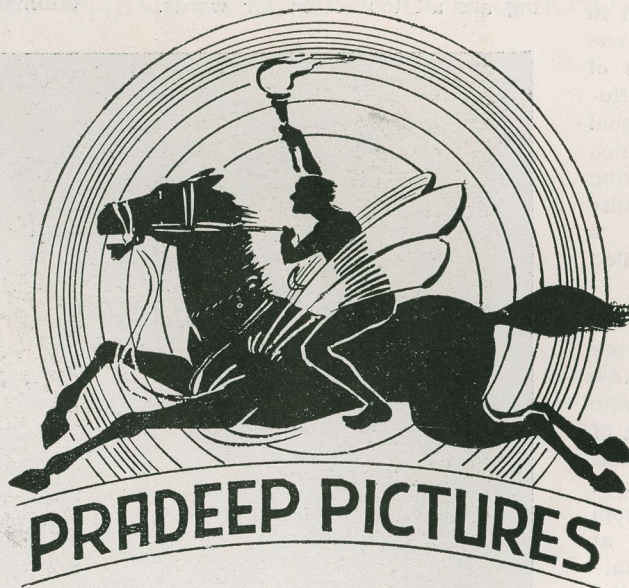
KAMLABAI MANGLOREKAR

Directed By:
RAM DARYANI

Music By:
GYAN DUTT

Screen Play By:
DEWAN SHARAR

Song By:
PANDIT INDRA
DEWAN SHARAR



213, CHARNI ROAD

• BOMBAY-4.

"Nai Duniya" Fails To Appeal !

Boring Picture With A Tiresome Theme

From the two "Nayas" and the two "Nais" this is the second "Nai" in story writing from K. Ahmed Abbas. It is a fling of a frustrated intellectual who wants to prove with a vengeance that modern education is just so much tommy rot and as such fails to provide even a living to the modern youth. That the writer who is a graduate of law and arts, gets a decent living as a journalist because of his education is beside the point in the story.

"Nai Duniya" is Ahmed Abbas's one of earlier essays in film story writing and if we find the stuff doled out by him rather amateurish, we must not blame him much. Not that after subsequent experience he has been able to write anything outstanding as was proved in "Nai Kahani." and "Naya Tarana."

The story material provided by Abbas in "Nai Duniya" is of the cheap and common variety so often seen on the Indian screen. A rich girl who is wooed by her father's scheming manager because of her money and who in her own right, falls in love with a motor driver, does not provide much of a novelty as a motion picture story. In fact, Producer Winayak had given an almost similar plot in one of his social pictures three years ago.

A GRADUATE GOES BEGGING

Vijay, a graduate, failing to find any employment comes across Akbar Bhai, a trainer of motor drivers. Nowadays, strangely enough, all Hindu heroes manage to meet Muslim sympathisers as friends and vice versa. This seems to be in pursuance of the national plan of Hindu-Muslim unity and if no one else pursues the idea, at least Ahmed Abbas will do so, till we get fed up with the Hindus and the Muslims and their synthetic screen friendships.

Muslim Akbar Bhai takes a paternal interest in the Hindu Vijay and very soon Vijay becomes a motor driver. In "Nai Duniya" we are shown a band of motor drivers

as honest as daylight, who sing and dance without any provocation. That we cannot find such drivers in real life must remain a mute point. If Ahmed Abbas had a motor car, he would have known of what actual fibre modern motor drivers are made. This seems to be a case of ignorance being bliss.

Seth Doulat Ram is introduced as an exploiter who sells cars to the taxi drivers on the instalment plan and harasses them through his manager Sharma. Doulat Ram has a wilful daughter in Sadhana.

With these characters constituting the main pillars of the story, Ahmed Abbas creates the usual matrimonial tangle in which Sharma wants to marry Sadhana against her will while Sadhana falls accidentally in love with the taxi driver Vijay. Seth Doulat Ram is also in favour of Sadhana marrying his competent manager Sharma. With this tiresome design for story making in view, Ahmed Abbas proceeds with the usual slapstick situations and manages to give us a familiar and

NAI DUNIYA

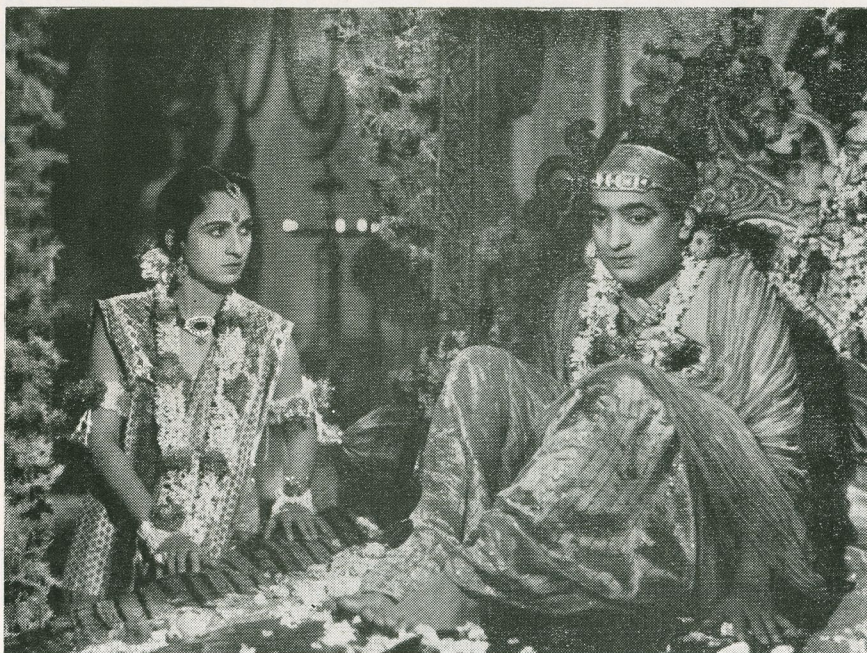
Producers: Circo Productions
 Story: K. Ahmed Abbas
 Language: Hindustani
 Dialogues: M. Sadiq
 Music: Naushad Ali
 Photography: Jatindas
 Sound: P. N. Arora
 Cast: Shobhana Samarth,
 Mazhar Khan, Jairaj and
 others.

Released At: Majestic, Bombay
 Date of Release: 24th April '44

Director:
A. R. KARDAR

tiresome story which we have seen on the screen so many times before. The way Abbas's characters behave in the first two reels of the picture, everyone in the audience except a maniac knows that the heroine will marry the taxi driver. And he does so ultimately, and ends the stupid farce which Ahmed Abbas is pleased to call a motion picture story.

Almost every situation in the story is as stupid as Ahmed Abbas's intelligence could make it. On the eve of a fancy dress ball, Seth Doulat Ram and Sadhana stage a flimsy quarrel with the result that Sadhana walks out of the house and gets into a taxi and goes for an



Vanmala and Pahari team together in "Kalidas", a Paradise release.

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Directed by:

SARVOTTAM BADAMI

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people of to-day Played by
the greatest Screen Celebrities

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★ CHANDRAMOHAN
★ KANAIHYALAL
★ AMIR KARNATAKI

AND

★ PRABHA



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endless drive only to fall in love with Vijay, the taxi driver. Later on, instead of returning to her own home, she goes to live with Malati, a friend of hers. Sadhana is now posted as missing and her father offers a reward of Rs. 5,000/- through the police. This entire sequence is conceived in a silly way and executed in a more silly way. The whole affair seems to be stage-managed and even the police seem to have been made a party to the game. Without showing the effect of Sadhana's disappearance on her family and friends, and without searching for her in all quarters, a reward of Rs. 5,000/- is allowed to be broadcast in the papers, probably with an idea to provide the hero with an opportunity to turn down the reward and thus establish his integrity and self-respect in matters financial. We would like to know how many times the author himself turned down money this way.

ABBASSIAN ROMANCE

K. Ahmed Abbas's idea of romance between a man and a woman seems to be utterly original. We do not blame him because Ahmed Abbas has had only book romances, but he can't thrust his own experience on the public through motion pictures. When Abbas's hero Vijay goes to Sadhana for the first time goaded by his first-sight love, instead of wooing her in soothing words of love and emotion, he gives his sweet-heart a lecture on socialism, knocking out the rich and propping up the poor, with such vehemence that the romantic situation is entirely debauched of its emotional contents. If this is Abbas's idea of love-making, let us have none of it in motion pictures.

When the heroine appears after her stagy disappearance, her father disappears to stage a new performance in the poor quarters of the hero. Believe it or not. Seth Doulat Ram who goes spying on his daughter to Vijay's quarters, is locked up by accident in Vijay's room and with the help of some crude oil, he is transformed into a thief. We hope some refined oil would transform Ahmed Abbas into a better screen writer. Seth Doulat Ram is now amused at his predicament and hangs on in the taxi

drivers' quarters as a thief and enjoys the patronising hospitality to realise for himself how honest the poor are and how dishonest the rich remain. After some silly escapades, Seth Doulat Ram learns about this in the grand Abbasian way and hastens to do the right thing for the victims of exploitation.

KARDAR'S STUPID DIRECTION

With such flimsy material, Ahmed Abbas and Director A. R. Kardar have conspired to provide some impotent entertainment to our film-goers in "Nai Duniya." There is nothing "new" in the "world" which Ahmed Abbas seeks to portray in this picture. It has the same stale stinking stuff with which we have been bored stiff through many pictures on the Indian screen.

The production values in the picture are common, with the exception of the photography which is unusually good. Kardar's direction is puerile and stupid.

The music-director has given only one tune for all the eleven songs and even that tune does not provide much of music.

The words of the songs are silly.

The dialogues, however, are very well-written with the exception of one dialogue in the mouth of the heroine. (भाड़ा गया भाड़ में). Sadiq should know that educated Hindu girls from good society never speak so crudely.

THE EIGHTEEN YEAR-OLD GIRL?

From the players, Mazhar Khan easily gave the best performance as Seth Doulat Ram.

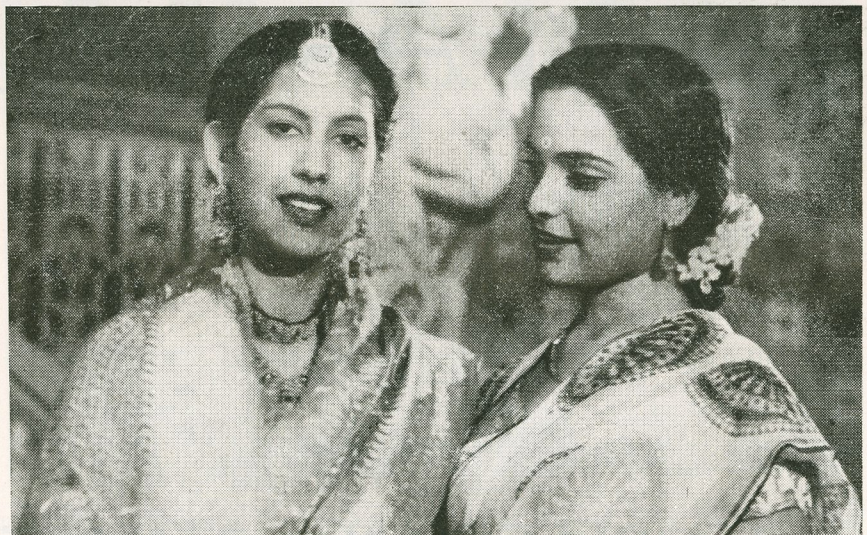
Shobhana Samarth was asked to act an 18 year-old girl while her figure and appearance proclaimed an additional fifteen years. Though she is not much of an artiste, she could be said to have done pretty well in the coquettish portions of the picture. Most of her dialogues, however, seem to come from her nose.

Jairaj did pretty well as the taxi-driver Vijay, though his face is not much of a paradise for the camera man.

Hari Shivdasani was told that he was the villain in the story and he started behaving as such right from the beginning. His Sindi Hindustani tickled the ears rather badly.

Wasti gave a good performance as Akbar Bhai while Auzurie performed some physical contortions wanting us to believe that it was a dance. We refuse to do so.

At best, "Nai Duniya," which is incidentally a "Royal Jewel" with the umpteenth number, is a boring experience in which the bogus "Norma Shearer of India," (according to the claim of the distributors) Shobhana Samarth acts an 18 year old maiden with a nasal twang in every word heard on the screen. Poor Norma Shearer of Hollywood!



Suvarnalata and Chandraprabha clash together in "Ronaq", a picture of Soubhagya.

Great As They Are...

The Players:

VEENA - NAZIR
YAKUB - DIXIT
JAGDISH SETHI
AMIR KARNATAKI
RAJKUMARI SHUKLA
MOTEE - MIRZA MUSHARAF
KALYANI

The Author:

MR. MOHANLAL G. DAVE
Author of 1001 Successful
Screen Stories

The Director:

V. M. VYAS
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"Zaban" Becomes Poor And Silly Entertainment !

Mubarak's First Story Fails To Appeal !

Imitating the example of other screen artistes, Film actor Mubarak has gone out and written the story of "Zaban" which seems to have been well inspired by a similar foreign story which was shown in Bombay a year back. Mubarak's story is about soap and he has put so much of it in the story that the picture is washed clean of all entertainment. After that whatever is left of the story is not necessarily clean in spite of all the soap including the Swapnamala variety.

We are shown very clumsy legs belonging to Vatsala Kumtekar through which the hero makes his first nod to the audience. Later on, the ugly and repulsive figure of the same girl is dangled before our eyes in a bathing costume. And throughout this girl is made to make faces and grimaces suggesting crude sex relations with Kantilal till one is fed up with the whole farce and one wonders, where Mubarak had mislaid his cake of 'Swapnamala'. Soap with the lather of which he could have at least draped a part of Vatsala's repulsive anatomy.

We are afraid we cannot congratulate Mubarak Merchant on his very first story of "Zaban" which presents in its very sophistication a crude vulgarity and which incidentally fails not only to instruct but also to entertain. It is a matter of shame for an educated collegiate like Mubarak to have divorced himself from higher ideals of life and to have written such cheap frivolous stuff to woo the box-office goddess. If this is Mubarak's beginning, we wonder where he will end—probably by giving a strip-tease yarn without even the proverbial fig leaf.

A SOAPY STORY

Coming to the story proper it seems to be an unholy tangle between two soap manufacturers Mr. Sethi and Mr. Sunderdas.

Mr. Sethi has a son in Vinod who believes in ultra modern methods of

publicity and focusses his camera between the bare legs of a woman. He wants the product of his father's soap factory to pass through that vulgar angle and sell itself to the world. He therefore engages an actress called Meena, and is busy snapping her curves and angles when his father finds him and introduces him to the audience through the clumsy stumps of Meena. Suspecting future trouble Mr. Sethi orders his son to stop this new method of publicity which Vinod refuses to do and after a synthetic quarrel with his parent, Vinod leaves his father's roof to sell his patented idea to the other soap manufacturer Mr. Sunderdas.

On his way to Sundernagar, Vinod meets his beautiful bubble in Chhaya, the daughter of Sunderdas. She is accompanied by Popatlal, a rich fool, who is, during the course of the train journey, locked up in a lavatory of a wayside station and

Z A B A N	
Producers:	Jayant Desai Productions.
Language:	Hindustani
Story:	Mubarak Merchant
Dialogues:	Munshi Dil
Songs:	D. N. Madhok, Ratan Piya, Kadri
Photography:	Dronacharya
Sound:	P. C. Subedar
Music:	C. Ramchandra
Cast:	Ishwarlal, Kaushalya, Mubarak and others.
Released at:	Lamington Talkies, Bombay
Date of Release:	28th April '44
Director:	JAYANT DESAI

thus got rid of to facilitate a romantic intimacy between the hero and the heroine.

Chhaya, the heroine of the story, is not exactly a soap bubble but turns out to be a whiff of hot steam. She begins her liaison with Vinod in a hostile manner and after a small skirmish they part to meet again next day. Unfortunately for Vinod, Chhaya happens to be in charge of the publicity of her father's soap business and she summarily turns down all the ideas of Vinod. This angle goes on for some



Ullhas has managed to look polished in "Suno Sunata Hoon", a social story of Aurora Productions.



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Produced and Directed by : K. M. MULTANI

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Fort, BOMBAY.

time punctuated by the silly antics of Popatlal and by the cold and heavy sighs of Sunderdas who is indebted to Popatlal for the finance of the factory. Popatlal, we are told, has financed the business on the condition of getting Chhaya in wedlock. Chhaya, of course, hates him very cordially and does not yet know whether she loves Vinod or not.

But the hero of a story cannot be denied his pound of flesh too long and Vinod very soon breaks down Chhaya's ramparts of reserve and is not only installed as the publicity manager of the company, but also enjoys the privilege of affording a resting place to the heroine in his own lap.

The sales of Sunder soap factory go up with Vinod's leg-and-mutton publicity and we soon see pictures of Chhaya's baby face attached to some muscular and professional limbs. A new soap called the 'Swapnamala Soap' which we are told was going to bring the heavens down and perfume all the recesses of the human body is now planned for manufacture and quite an amount of secrecy is observed by Chhaya about its perfume and process. This secret is shared by Vinod, who is by now the owner of Chhaya's maidenly secret.

All this while Vinod's father Mr. Sethi has been spying quietly on his son and through the treacherous services of Khushiram, an accountant of Sunderdas, secures the secret perfume and the process and manages to put up the 'Swapnamala Soap' on the market before the Sunder Soap factory can do so.

Through Meena, Chhaya comes to know the real identity of Vinod, who turns out to be the son of an old deserter who had stabbed her own father in the back in the past. She suspects Vinod of double-crossing and for a while there is a new knot in the romantic relations between the hero and the heroine.

Very quickly however a stage is reached for a show-down in which Mr. Sethi makes a clean breast of everything and proves his son Vinod innocent of all charges. Between the broad smiles of the two old fossils and the embarrassment of Popat-

lal, Vinod and Chhaya wash off suspicions with a cake of their own soap and become partners in life.

Thus bursts Mubarak's first bubble in story writing.

BACK TO THE OLD GAME

The production values of the picture are much below those of "Bhaktaraj" in which Jayant Desai had raised hopes of having turned a new leaf. In "Zaban", however, Jayant seems to have reverted back to his old game of providing cheap and frivolous entertainment at the cost of common sense and decency. "Zaban" is as bad a picture as any directed by Jayant under the Ranjit banner, with the exception of some mythologicals. The direction of "Zaban" is stupid.

The songs and dialogues are insipid.

The music is unenterprising. Sound is well recorded while the camera work has been slightly inconsistent.

From the players, Dixit gives a good performance as "Khushiram", the treacherous accountant but he speaks his dialogues with a hack-driver's accent.

Ishwarlal in the role of the hero looks clumsy in a suit and should

be kept away from polished roles of sophistication.

Mubarak acts Mr. Sethi, the father of the hero and in doing so gives a weak and unconvincing portrayal. His opening scene with his son is a weak, spineless affair in which Mubarak cannot speak even his dialogue forcefully.

In the role of the heroine, Kausalya is a motion picture disappointment. With her thin childish chirp, baby face and her heavy breasts, she presents on the screen a strange anachronism as a woman who plays the heroine's part.

So much of Vatsala Kumtekar is seen on the screen in the role of Meena, that one likes to turn away from it.

In short, "Zaban" is a picture which becomes a bad successor to "Bhaktaraj" and can well be avoided.

A MILESTONE

The longest non-stop dialogue ever delivered on the Indian screen is heard in "Draupadi". Sushila Rani creates vivid drama in a three and quarter minutes' dialogue.



That's all the sweets Ramesh Gupta gets from Protima in "Shararat", a social story of Hindustan Chitra.

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SHANTA APTE
PREM ADIB

VASANTI, JAGDISH SETHI,
AGA, RAJKUMARI SHUKLA

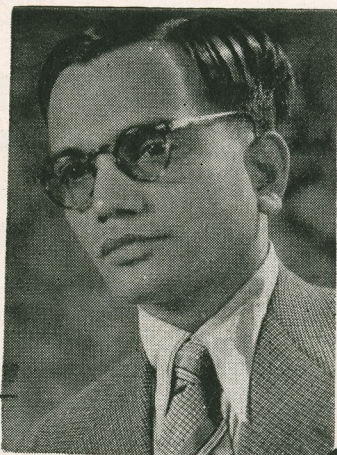
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PRODUCTION

Directed by - **SARVOTTAM**
BADAMI

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"Shukriya" Presents An Impossible Story!

Ramola's Performance Entertains!

In their anxiety to ape Hollywood, Indian producers are running wild under the delusion that an ultra-sophisticated comedy fashioned after Hollywood designs provides good entertainment to the Indian masses. What our producers lose sight of is the vital fact that while Hollywood producers spin their comedy yarns around their existing social life familiar to millions all over the world, Indian producers divorce themselves from our existing social conditions prevalent throughout the country and hitch their wagon of entertainment to imported sophisticated aspects isolated in cities shadowed by the synthetic western civilisation. A story containing such a pattern of life cannot have any instinctive appeal to the masses in general in this country because of the simple fact that life portrayed in such pictures does not happen to be the actual life of the masses.

When, therefore, Ramola pursues an ultra-modern plan of selecting a husband which would have probably suited the Yankee Woolworth heiress better, the kick of the situation is entirely lost on the Indian audiences seeing that in this country not one girl has yet followed this plan.

Such a fantastic idea, however entertaining it may be, becomes an impossible situation for a motion picture in this country, considering that parallels of it are not found in real life. Realising that producers should enjoy a license in the field of imagination in making up the contents of their stories, they still cannot afford to go so wide off the mark as to provide a situation which batters down all accepted citadels of tradition.

In this ultra-modern aspect, "Shukriya" fails not only to get the sympathy of the public but also to at-

tract any attention even as a mere entertainment.

AN IMPOSSIBLE STORY

Ramola, a rich heiress, is interviewing, through her secretary, a number of candidates for her hand in marriage. She rejects all and gets interested in Manohar merely because he says, "Thank you", (Shukriya) after his rejection. Manohar is allowed to interview her and very soon he progresses to the point of slapping her. A mightily strange situation for a Hindu girl, however much educated or sophisticated! We would like Story-writer Hakim Shujaa to find us a Hindu girl of this type if not in the Civil Secretariat where he works, at least in the vast country known as India.

The story begins with this impossible situation and Manohar and Ramola soon become love-doves, the girl fascinated by Manohar's polish and the boy attracted by the girl's money.

We are told that Ramola was engaged to be married to Sunder, the son of her dead father's friend and her rich inheritance had been made conditional to this marriage.

In introducing Sunder, Hakim Saheb's brain suffers from temporary insanity and we are given a sharp contrast with modern life when Sunder nods to the audience from a bed of spikes after the fashion of the Hatta Yogis of old. We are told that Sunder has been taking Yogic lessons at a hermitage in a forest far far away from the world. Very



Looks like a puja situation from "Bhagyalaxmi," a social story of Laxmi Pictures.

SHUKRIYA

Producers: Talwar Productions
Language: Hindustani
Story and Dialogue:

Hakim Ahmad Shujaa

Songs: Chistie and Saroop

Photography: P. N. Malhotra

Audiography: Tilak Madhok

Music: G. A. Chistie

Cast: Ramola, Rooplekha.

Sunder, Gyani & others

Released At: New West End,

Bombay

Date of Release: 15th April '44

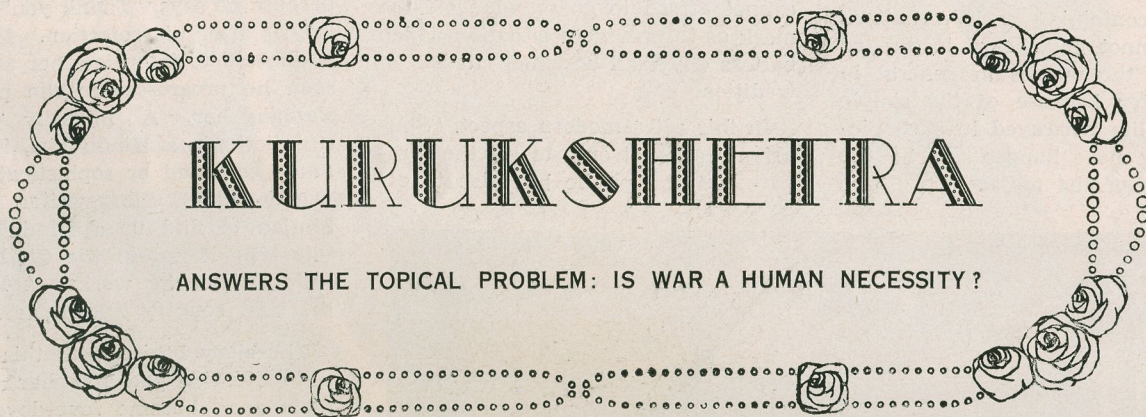
Director:
RAWAIL

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EYES HAVE YET TO SEE ...

WITH A STORY THE HUMAN
HEART HAS YET TO THRILL TO ...

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DIRECTOR :

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CALCUTTA



Believe it or not, Shobhana Samarth swings the hips in "Insan", a social story of Jayant Films.

soon, Sunder is ushered into the world and introduced to Ramola as his future wife. Sunder looks like an ape-man escaped from the jungle and for a while wonders what he can do with a smart girl like Ramola or for that matter with any girl as a wife.

In a little while, however, he comes to like Ramola and the idea of her becoming his wife. In this plan he finds Manohar a great obstacle with his modern ways. To attract Ramola, Sunder tries to become modern and provokes some weak ridicule not to mention some pity for the intelligence of Hakim Saheb.

A little later, as was expected, Ramola finds out the cunning money complex of Manohar and decides to reclaim Sunder who had taken to alcohol for relief from his new pangs of love. It seems that in the Punjab all frustrated lovers rush to the bottles for salvaging their souls.

After some more putrid situations, all unentertaining and unconvincing Hakim Saheb throws his heroine into the waiting arms of the Yogi hero and ends his silly yarn.

GYANI'S SPARKLING DICTION

It is rather amusing to find a man of Hakim Saheb's literary reputation making a damn fool of himself by

writing such a silly story which can appeal neither to the intellectuals nor to the masses. The only relieving feature of the picture is its good dialogue with several brilliant flashes.

Sound and photography were pretty good. A couple of gazals saves the music of the picture from being called rotten.

A RECORD.

"Draupadi", that stupendous New Huns picture has nine melodious, lilting songs, all of which have been sung by Sushila Rani, in itself a record of film-making in India.



Pahari Sanyal acts the title role in "Kalidas", a Paradise release.



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NASSEEM

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the People's Hero
ASHOK KUMAR
in



Taj Mahal Pictures'

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under Production at the

Filmistan Studios,

GOREGAUM



"Anusuya", A Dave-Vyas Abortion of Art!

A Sickening Picture Ever Seen!

The very significant fact that Mohanlal Dave has written this mythological story and Vishnu Kumar Vyas has produced it should be an enough warning to film-goers all over the country to give "Mahasati Anusuya" a wide berth. The motion picture exploits of this combination have been so familiar in the field of entertainment and art, that we can no longer blame them if we go and see their pictures and purchase both a headache and a nausea.

To that extent, Story-writer Mohanlal Dave and Producer-director Vyas have been honest folks, because they have never made a secret of their actual knowledge of the motion picture art. From picture to picture and from year to year, they have exposed themselves so thoroughly that one cannot pick up heart to go out and slash them once again for producing "Mahasati Anusuya."

Producer Vyas seems to have evolved an effective production technique in which he secures the

services of leading stars and after proceeding to murder them methodically, manages to sell off the

MAHASATI ANUSUYA

Producers: Sunrise Pictures
Language: Hindustani
Story: M. G. Dave
Dialogues and Songs:

Ehsan Razvi

Photography: Saju Naik and
Keki Mistry

Audiography:

Charlie & Kaushik

Music: .. Avinash Vyas and
Alarakha

Cast: Durga Khote, Shobhana
Samarth, Shahu Modak,
and others

Released At: Krishna, Bombay
Date of Release: 1st April '44

Scenario & Direction:
V. M. VYAS



This shape belongs to Shobhana Samarth in "Insan", a social picture of Jayant Films.



Motilal seems to be accused by Mumtaz Shanti in "Pagli Duniya", a Ranjit picture.

this effective technique and its resultant commercial success. After all done and said, India is a land of fools in which a wise man like Vyas must reap a good harvest. All honour to him for his success.

Our quarrel with Vyas is that he is permitting our motion picture art to pander to his commercial success, and while doing so debauching all its artistic traditions which have taken 30 years to build.

A 'saint' and a 'sati' picture is not a rare commodity in India, seeing that religiosity is a national disease with the people. But this one is a "Mahasati" picture, probably to commemorate the huge dimensions of Durga Khote. Had a smaller woman played the role of Anusuya, we would have at least been spared from the high-sounding 'Mahasati.'



Who gave you
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Spectacular and
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MAHAKAVI
KALIDAS

Will present you
yet another
great : subject-

Indra-sabha

BASED ON POET,
KALIDAS'
FAMOUS PLAY-

"VIKRAMORVASHI"

Direction :

SUDHIR SEN

Whose creation
KALIDAS
is making
History
Everywhere.

CAST:-

?

MUSIC:-

?



RAJLAKSHMI PICTURES

Girgaon : BOMBAY

In fact, there cannot be anything like a 'Mahasati' in the traditional community of satis in India. The word 'Sati' itself is so complete in its sense and value in describing the incomparable virtues of a woman and her devotion to her husband, that there cannot be another "Mahasati" to compare or contrast as there cannot be a 'greater truth' in competition with 'truth' itself. 'Mahasati' therefore becomes a nonsensical prefix to 'Anusuya' who was either as good or as bad a sati as any other.

THE HUSBAND ANGLE

This is supposed to be a story thousands of years old in which Anusuya, the devoted wife of Sage Atri performs a lot of miracles. The penance of celibacy which this married couple practise seems to have excited the jealousy of the then existing gods and goddesses, who it seems were anxious to mate them as man and wife and goodness knows why.

Anusuya's slogan of life is boiled down in the words, "Devotion to the husband." This she proves in a controversy, which of course is not shown on the screen, between herself and Narmada, who is the scholar of the day and probably the president of the then-existing All-India Women's Conference.

In the usual mythological fashion, Narada, the solitary representative of the Reuters, the Associated Press and the other press agencies of those times, carries the tales about and excites the gods and their goddesses to provide acid tests to Anusuya.

In the usual time-honoured manner, Anusuya goes through the usual time-honoured tests and after performing a number of unconvincing miracles, comes out with all the colours flying to give birth to Guru Dattatraya, another symbolic divinity of the Hindu masses.

The treatment of the subject is to say the least unimaginative, unphilosophic, puerile and traditionally stupid. Thanks to Mohanlal Dave. Both the production and the direction constitute a frightful zero in motion picture art. Thanks to Producer Vyas.

MAHASATI DURGA

The photography is erratic and inconsistent and so is the sound.

The music of the picture is ridiculous and after considering what we heard in this picture we must admit that the music directors have rushed in where angels fear to tread. The background music is equally heart-rending.

From the players, Durga Khote, who is usually a good artiste, does nothing in the picture because she has nothing to do. She makes a huge Anusuya who could have taught the cheeky gods a lesson of their life with her mere muscle without her penance or miracles. Such a strong sati becomes rather a tall order for the devotionally sick Indians, who must be given 'Satis' in smaller doses.

Shobhana Samarth, who acts Narmada in the picture, walks through the picture like Alice in Wonderland. Her steady eyes without any change in expression, give one the impression of a pretty lunatic let loose in the wilderness of celluloid.

Shahu Modak, who jerks himself in and out of situations in the role of Kaushik, becomes one more item of boredom.

E. Billimoria looks sufficiently gaunt and famished in the role of Sage Atri and we don't blame him seeing that he has not many film contracts on hand just at present.

Baby Indira, big enough to have babies of her own, had an ideal make-up for the first time as 'Ganga' especially when she appears in black and tan hue. We wish this artiste is always presented in the same make-up to keep her nearer reality.

Rampyari was called upon to act 'Parvati.' After that it was no wonder that Lord Shanker practised long lapses of celibacy and penance. Incidentally Producer Vyas has explained the reason why Lord Shanker used to practice celibacy and penance, a problem which has tickled the brains of thinkers through ages. Now we know that the reason was Rampyari and we must all be indebted to Producer Vyas for revealing this divine enigma.

Unless you have gone mad and as such a fitting case for a lunatic asylum, you would not like to see "Mahasati Anusuya". The advertisements of the picture are more humorous and entertaining than the picture itself.



Vatsala seems inclined the way she listens to Ishwarlal in "Zaban", a social story of Jayant Desai.

Hilarious Music Uproarious Romance

CRAZY GAGS

N. I. Studio's

PANCHHI

Directed by: BARKAT MEHRA

Music: AMARNATH



Starring: ♦ MANORAMA ♦ HARI SHIVDASANI ♦ AJMAL ♦ SALMA
♦ SALEEM RAZA ♦ GHULAM QADIR & KALAVATI

(Courtesy: TALWAR PRODUCTIONS)

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"Char Ankhen" Presents A Boring Theme!

An All-Round Poor Production Of Bombay Talkies !

Supposed to be a propaganda picture to help the Government in its war-effort, "Char Ankhen" could be said to have become the least aggressive in its propaganda contents. In fact, any mention of war or its grim necessities from the nursing angle which the picture presents is scrupulously avoided both in picturisation and in dialogue.

But looked at as a screen-story "Char Ankhen" has become one of the most insipid stories ever presented on the Indian screen. And it is a shame that Bombay Talkies are its parents. The theme of this picture has come on the screen so many times that the usual film-goer should know the story right up to the end after its very first reel. The poor industrious girl protecting herself with self-respect, the wilful rich heir with a wicked father and the good samaritan to create an element of suspicion, are features which have been exploited on the screen at least a hundred times before. Amiya Chakrabarty, the

story-writer, has therefore done not a grain of original thinking except the labour of patching up scenes and pasting them together from different pictures.

If we are to expect such tommy rot from the Bombay Talkies in future, we may as well give up our hopes of getting anything sensationally sensible from these producers.

OLD, OLD STORY

Though the geography of the story is badly mixed up, we presume that Pratap, the son of a rich Zamindar, lived in a suburban town not far away from the city. He loved Maya, a poor girl, who supported her family of an ailing father, a mother and a brother by working as a governess. She soon loses her job and to mark the injustice of Providence, her father decides to take the protest himself to the heavens and kicks the bucket. Never before did a human death on the screen bring more relief to the audience than in this instance when

CHAR ANKHEN

Producers: Bombay Talkies
Language: Hindustani
Story & Screen play: Amiya Chakrabarty
Songs: Narendra
Dialogues: B. C. Varma
Photography: R. D. Preenja
Audiography: M. I. Dharamsey
Music: Anil Biswas
Cast: Leela Chitnis, Jairaj, Ashalata and others
Released At: Imperial Cinema, Bombay
Date of Release: 12th May '44
Director: SUSHIL MAZUMDAR

Kamta Prasad removes himself from the story.

Maya is now practically thrown on the streets with the burden of her family as a millstone round her neck. She cannot get a job and Pratap offers to marry her. But the wicked father has his say in the matter and the lives of these two lovers are embittered by his outbursts.

Chaperoned by Dr. Surendra, the good samaritan, Maya takes up the profession of nursing even against the will of Pratap and goes to the city to take up a training. The frustrated Pratap attributes this action of Maya to the intentions of Dr. Surendra and imagining many a grievance makes his own life wretched and miserable. Like the heroes of the Punjab, he takes to drinking and to a dancing girl.

In the city, Maya soon becomes proficient in her new profession and seems to pull on well with her new found life till Lallu, an old family servant of Pratap, comes rushing to inform her of Pratap's wicked life. Maya who has been burning a lot of emotional incense at the altar of her love for Pratap rushes back to save him. But Pratap hears nothing of her when she accosts him in the dancing girl's place.

This incident, however, affects the dancing girl seriously and she decides to turn a new leaf. She discourages Pratap in his drinkings and extravagance and piqued by her talk, Pratap undertakes to build a hospital. He does so but we don't see what was great about it seeing that he only spends some more



Hadi manhandles Mumtaz Shanti in "Pagli Duniya", a Ranjit picture.

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SUNATA HOON

Directed by
RAJ KUMAR



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MIRZA MUSHARRAF • HEMPRABHA
SUKUMAR • CHANDABAI
and
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money of his father in doing so. After the hospital, Pratap returns to drinks again but finds Tara, the dancing girl, a bad companion in these plans.

Now the drama travels to its usual climax, jamming the hero between the wheels of a motor-car and removing him to the hospital where the time-honoured and tiresome sequence of a hero losing his eye-sight and the same being restored after an operation is put in. Very soon it is all sunshine with the new eye-sight of the hero, who sees his girl in the right light.

POOR PRODUCTION VALUES

As a motion picture for entertainment, "Char Ankhen" is a ten thousand and odd feet of boredom. It even succeeds in giving you a mild headache. Even with this story idea, the producers could have prepared a powerful drama, entertaining as well as instructive but the effort seemed to be beyond the intellectual capacity of Amiya Chakrabarty, who has merely pasted together old and familiar situations.

The direction of Sushil Mazumdar is weak and unimaginative and does not help the emotional contents of the story at all. What however surprised us most was the technical work in this picture, which, considering the usual high standard of the Bombay Talkies, must be classed as mediocre.

While the recording was far from satisfactory, the photography presented many chalky patches. The heroine who looked chalky on the face seemed to have negroid arms with a good dark tint. This type of work from R. D. Pareenja, is, to say the least, frankly disappointing.

The music in the picture is of the popular and common variety, neither attractive nor snappy.

While the dialogues are not bad, the lyrics of Narendra hardly make good poetry.

THE OLD MAID

From the players, it is obvious even to the blind that Leela Chitnis has become an old maid and can no longer grace a young lead in a motion picture. It is quite possible that in his noble effort to wipe off the wrinkles on Leela's face, Camera-man Pareenja was compelled to

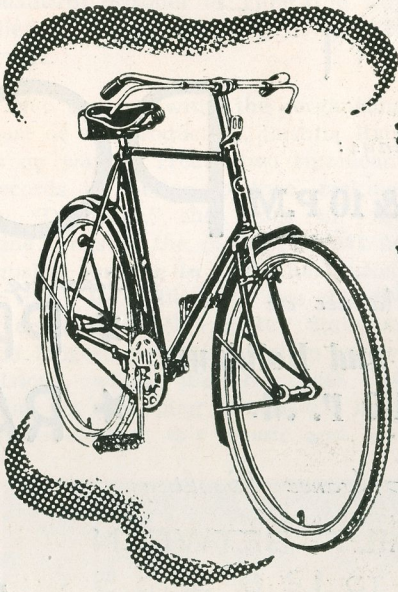
make the face chalky. Considering that motion picture heroines require at least youthful looks, in the role of Maya, Leela looks an old hag with a shrunk and emaciated figure. Her histrionic work is also a sad disappointment. Her supposedly sprightly movements at the time of the songs, especially near the water-side, reminded one of the ridiculous movements we see in the streets done by women suffering from small-pox. Her singing voice kills all music in the air, while her speaking voice freezes every romance in the heart.

The hero Pratap, is played by Jairaj and we do not wish to repeat

how he looks as we had given a precise description in "Hamarl Baat.". His work in this picture is just another stiff and unconvincing portrayal.

Ashalata, in the role of Tara, the dancing girl, looked quite vivacious so long as she sang and danced. But later on, she wore such a mourning face that everyone in the audience must have been reminded of at least ten deaths in every family.

In fine "Char Ankhen" makes a good propaganda picture because its propaganda element is not aggressive but as motion picture entertainment, it remains a flop.



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SHANTI KUMAR

Chief Agents:

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BOMBAY**

Story & Dialogues:

Pt. GIRISH

Songs:

RAMESH GUPTA

Music:

PANNALAL GHOSH

Dances:

CHIMAN SHETH

Camera: **SHIRODKAR**



Sound: **T. K. DAVE**



Editing: **PRATAP DAVE**

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PICTURES IN MAKING

NEW HUNS PICTURES LTD. (Bombay)

Described as "easily the best picture in several years" by friendly critics who have been privileged to see trial screenings of "Draupadi," the picture promises to be a monumental milestone in the history of motion picture making in India in many many respects.

One of the most distinctive features of the production work of "Draupadi" has been the versatile personality of Sushila Rani which we find reflected in almost all important production items such as music, costumes, background music, cultural touches, story, screen play, dialogues and lyrics. This new dynamic personality of the screen proved a tower of support to the producer seeing her versatile talent in almost every field of art. Gifted with a scholastic bent of mind and with supreme perseverance and obstinacy natural to her sex, this little strong-willed woman overcame inefficiency, prejudice and natural antipathy towards organised work of the different departmental heads and taught them all some precious discipline of work so badly needed in motion picture production in India.

When at the persuasion of some grumblers, the directors of the company remonstrated about the inflexibility of her discipline, Sushila Rani retorted, "If I take complete responsibility, I want absolute obedience. Let me do the thinking in my departments. If I fail, no one else will be asked to share the blame." After that the directors thought discretion to be the better part of valour. If, therefore, the music of "Draupadi" fails you know whom to blame, because Sushila Rani has turned the music-director almost into a piece of furniture for decorating the music-hall.

Annoyingly autocratic in her demands of work, Sushila Rani still

remains the most popular taskmaster in the New Huns organisation. The quick, spontaneous smile, which suddenly lights up her beautiful face on seeing something done to her satisfaction, has become the favourite prize of many workers who do not mind a series of frowns if at the end of them is attached that never-to-be-forgotten winsome smile. They call her the most beautiful prisoner of Time, the way they find her harnessing minutes to work.

Not content with the organising part of the production, Sushila Rani is on way to create two significant records in motion picture making. In "Draupadi," she sings all the nine songs of the picture, a feat no musical heroine in India has risked so far. In addition to this she delivers a long 3¼ minutes' dialogue, the longest ever delivered in screen history, when the Kauravas are bent on undraping Draupadi. It is suggested that this classic and his-

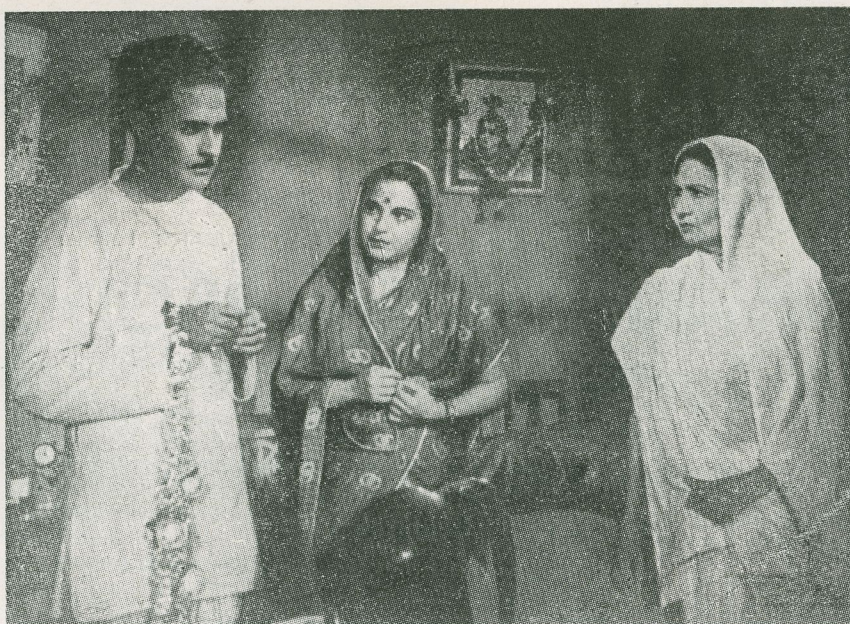
torical dialogue should be immortalised in a gramophone record.

The first week of June will see the final sequences of "Draupadi" shot in the interior sets. And nothing going wrong with Sushila Rani's delicate health, this memorable picture will be ready for the screen by the end of June. Never has a single woman so completely eclipsed a motion picture and at that so beautiful and delicate a woman.

RANJIT MOVIE TONE (Dadar)

"Shankar Parvati" went off the Opera screen rather hurriedly in spite of expectations to the contrary. "Bansari," a social comedy, directed by Jayant Desai, has taken its place and people seem to like this comedy, seeing the crowds at the cinema gates.

At the Studios there are so many things going on that it is difficult to put one's finger on an individual item and describe it thoroughly.



It is a tense situation from "Dasi", a Star production.

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NAUSHAD ALI

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DIRECTION:

M. SADIQ

Starring:

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★ Wasti

(Courtesy Kardar Productions)

★ Karan Dewan

★ Manjula

(Courtesy Prabhat Film Co.)

★ Rajkumari Shukla

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BANGALORE.



Obviously a stolen situation from "Ma-Baap", a social picture of Sunrise.

Ranjit is the most successful motion picture factory of wholesale production from which quantity has come out with unfailing regularity.

The new pictures under production are "Seeta Swayamwar," "Barbar" and "Mumtaz." The last one features Chandramohan, that cat-eyed king of costume pictures.

Besides these, there are other pictures ready for release. Some of them are "Visha Kanya," "Pagli Duniya" and "Harjai."

BOMBAY TALKIES LTD. (Malad)

"Char Ankhen," a war propaganda story on nursing was released at the Imperial during the month. This picture has proved to be an all-round mediocre production and after a long time Bombay Talkies' box-office story will have to be differently written, though the theme of the story had sufficient basic material which could have been exploited more emotionally to yield better box-office results.

At the studios in Malad, Producer Amiya Chakrabarty has started on his new production, "Jwar-Bhata" and Devika Rani is, as usual, busy fussing over every little item of production.

These women, Sushila Rani and

Devika Rani, really become headaches when they start moving things in business.

SHALIMAR PICTURES (Poona)

Producer-director W. Z. Ahmed writes to us to say that he has completed, at last, his new social picture, "Mun-ki-Jeet." Con-

fident of its success, due perhaps to the excellent portrayal of Neena, Ahmed has already refused an offer of six lakhs for the world rights of the picture. This picture should be on the screen very shortly and we hope, not at the Capitol, which is so far away from the film-goers who see Indian pictures.

Ahmed's next, a costume story of Shree Krishna Bhagwan, is now in the script stage and should see the sets some time in July.

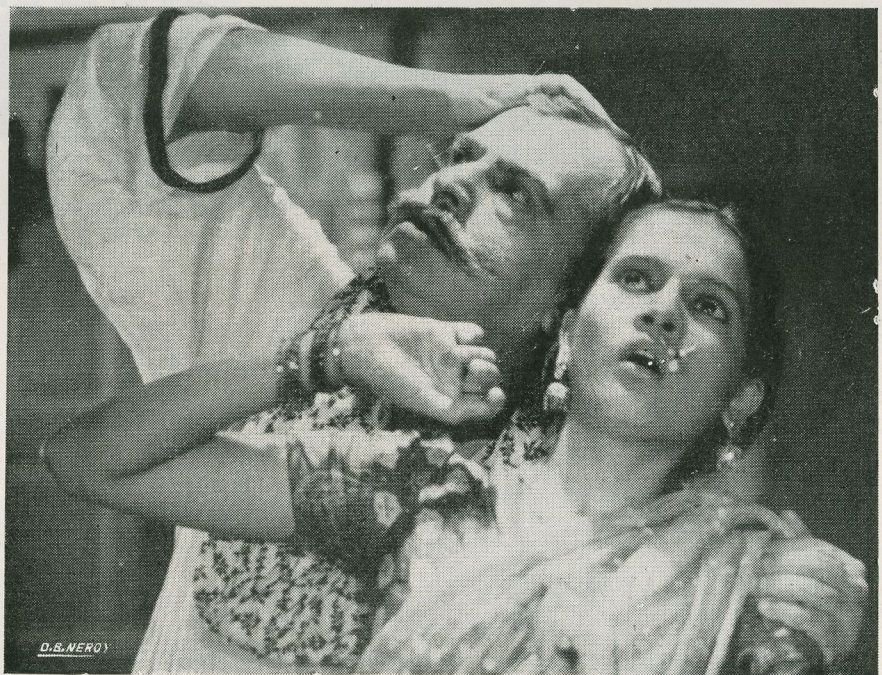
HINDUSTAN CHITRA (Bombay)

Shararat," their first comedy, featuring Kishore Sahu and Protima Das Gupta, had rather a rough passage with the censors. With a few deletions, the picture is reported to have got through and now it is ready for release.

PRADEEP PICTURES (Bombay)

Producer Mrs. Kamlabai Manglorekar is reported to have secured the services of that tiny director, Ram Daryani, for her new picture, "Panna Dai." We think this subject to be too big for this little fellow who has so far handled only social stories. Costume pictures require a different type of experience.

Little Daryani has started mak-



Anand Prasad and Manjula give a pathetic performance in "Gaali", the new picture of Amar.

Phone:]
3 0 3 2 2



Neena is in the midst of some company in "Mun-Ki-Jeet", a social story of Shalimar Pictures.

ing changes in song writers and in sequences and we hope everything goes off well for the brave little woman producer of India.

MAZHAR ART PRODUCTIONS (Bombay)

"Bari Baat," featuring Mazhar Khan, Suvarnalata, Ullhas and others, has been sold for the north, south and east. The picture is waiting for release in Bombay.

Mazhar Khan is now busy with the script of the next story which he proposes to start after getting a new production license.

PANCHOLI ART PICTURES (Lahore)

The latest news from Dalsukh Pancholi confirm the report that all is going well with his present production "Shrin Farhad." This is reported to be a stupendous production planned on a lavish scale and is naturally expected to be very entertaining.

NAVYUG CHITRAPAT (Poona)

"Pundalik," a devotional story, went off the Central screen rather hurriedly. Evidently the picture failed to be popular.

At their studios in Poona, the producers are busy with "Panna," a historical subject which will take some time completing.

JAYANT DESAI PRODUCTIONS (Bombay)

"Zaban" is running at the Lamington Talkies in Bombay and does not seem to have proved very popular. Another picture of this company named "Manorama" is expected to be released at the New West End in Bombay very shortly. It fea-



It seems to be a big family affair in "Ma-Baap", a social story of Sunrise Pictures.

tures Charlie, Ishwarlal, Leela Chitnis and others.

AMAR PICTURES (Bombay)

"Paigam" and "Adab-Arz" two social stories are ready for release. At the studios they are shooting another social story called "Gaali" featuring Nirmala, Kanhaiyalal and others. This picture is being directed by Chowdhary.

SHREE FILMS (Bombay)

The latest reports confirm the completion of "Mujrim" the propaganda picture featuring Leela Desai. It is being directed by Nitin Bose and is supposed to be a highly sensational story.

LAXMI PRODUCTIONS (Bombay)

"Kadambari," a costume picture, featuring Pahari Sanyal is drawing well at the Roxy in Bombay. Another picture which is under production now is called, "Bhagya Lakshmi" which is directed by Sarvotam Badami.

SUN ART PICTURES (Bombay)

At last Producer-Director Chimanlal Lohar has started his second picture and named it "Us-Paar," we'll see where that old trooper arrives after this picture. It features Charlie, Chandramohan, Ishwarlal and others.

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Story by:- MISS RUPMATI, B.A.

Music by:- MUSTAQ HUSEIN KHAN SAHEB

Screen Play, Dialogues & Songs:- WAHID QURESHI

Direction:- RAFIQ A. RIZVI

Produced by:- RATAN BAI BEGG

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SOUBHAGYA PICTURES (Bombay)

Calling it a sensational picture all throughout, Director Dwarka Khosla has been able to complete "Ronaq" which presents the usual trade-teasers like Chandramohan, Charlie and Motilal.

PARADISE PICTURES (Bombay)

Quiet and modest Maganlal Desai has been very aggressive recently and has succeeded in releasing, "Mahakavi Kalidas" at the Krishna Cinema in Bombay. Two other pictures which this firm has still in hand are "Vijay Lakshmi" and "Angoori" produced by Indian Art Pictures.

WADIA MOVIE TONE (Bombay)

Though "Vishvas" went off the screen from the Capitol, we are still told that it is going strong in Bombay, which means an area of about 150 square miles. Mr. Jamshed Wadia has secured the services of Harin Chattopadhyaya for producing "India Calling" his next picture with English dialogue.

In the meanwhile, J.B.H. has been able to complete "Bhakta Bodana," the songs of which have been written by Pandit Indra.

PRAJA PICTURES (Bombay)

"Umang" a social story is lying ready for release. It features Motilal, Prabha and Chandraprabha. Mr. Multani is now trying for a new licence for his second picture.

BOMBAY CINETONE (Bombay)

Producer K. B. Lall is now worrying about the release of "Lal Haveli" which is lying ready with him. The picture features Nur Jehan, Yakub and Kanhaiyalal.

KIRTI PICTURES (Bombay)

The new pictures which Producer P. B. Jhaveri intends to start are called "Naznin" and "Dil-ki-Rani." In the meanwhile he is busy with supervising "Commander-in-Chief."

NAVIN PICTURES (Bombay)

Once again under the able captaincy of P. B. Jhaveri, a new costume story called "Bhartru Hari" has been begun. It features Mumtaz Shanti and Surendra and is directed by Chaturbhuj Doshi.

RAMNIK PRODUCTIONS (Bombay)

The latest news from the sets confirm the report that "Taramati," a costume story is nearing completion.

Another picture called "Village Girl" is also making considerable progress.

PURNIMA PRODUCTIONS (Bombay)

These people have started a new picture called "Ramayani." It features Nargis, Pahari Sanyal and Chandramohan and is directed by Sarvottam Badami.

AMRIT PICTURES (Bombay)

"Qatil" claimed as a sensational story, has been passed by the Censors. It features Raj Rani and E. Billimoria and is directed by K. L. Kahan.

R. B. PRODUCTIONS (Bombay)

The new picture which these people have started is called "Akashwani."

STAR PRODUCTIONS (Bombay)

Producer Mrs. Ratan Bai Begg has finished a number of indoor se-

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SWASTIK FILM CIRCUIT

• PODAR BUILDING, SANDHURST ROAD, BOMBAY, 4.



In "Vishwas", a Wadia picture Mehtab plays the charmer once again.

quences of 'Dasi' featuring Durga Khote, Rose and Shahu Modak. The picture is directed by Rafiq Rizvi.

D.R.D. PRODUCTIONS (Bombay)

Directed by Yusuf, the second picture of this company, "Aina" is fast nearing completion.

AURORA PRODUCTIONS (Bombay)

Directed by Raj Kumar and featuring Vanmala and others, "Suno Sunata Hoon," now awaits release in the city.

KAMAL PICTURES (Bombay)

Producer H. M. Barot is reported to be sparing no amount of energy in making "Birbal" an attractive picture. He is reported to have finished all the outdoors and "Birbal" is now in the interior sets.

FAMOUS FILMS (Bombay)

Producer Shiraz Ali Hakim is reported to be very busy with his new production called "Flower." The picture features Durga Khote, Veena and Sitara and the picture is directed by Arif.

SUNRISE PICTURES (Bombay)

"Mahasati Anusuya" went off the screen rather quickly in spite of Durga Khote. Producer Vyas has got another one ready in "Ma Baap."

THE SCREEN (Bombay)

The latest report of these people is that final touches are being given to "Insan" a social story being produced by Jayant Films.

SWASTIK FILM EXCHANGE (Bombay)

They are reported to have secured the distribution rights for the Bombay Presidency of "Chirag" produced by Murli Movietone.

PRABHAKAR PICTURES (Kolhapur)

Producer Bhal Pendharkar has finished all his sets of "Maharathi Karna" and is now busy with the trick shots of his picture.

The picture is likely to be on the screen in the month of July at the Swastik Talkies.

NIGAR PRODUCTIONS (Lahore)

Their maiden picture, "Panchi," directed by Barkat Mehra, has been completed and will be shortly put up before the censors.

TAJ MAHAL PICTURES (Goregaon)

After a long time, this company has again burst out into new activity. The new one is a social picture called "Begum" featuring Naseem and Ashok Kumar.

UNITY PRODUCTIONS (Calcutta)

"Bhai Chara" is reported to have become a truly sensational picture. The next item of production is a costume affair called "Kurukshetra."

RAJ LAXMI PICTURES (Bombay)

Their maiden production "Kali-das" has been released at the Krishna in Bombay.



Neena and Shyam make a new team in "Mun-Ki-Jeet", a Shalimar picture.

The new one planned for production is called "Indra Sabha."

PRAKASH PICTURES (Andheri)

"Police" a propaganda story was released at the Capitol during the month. At the studios, they are producing "Kavita" and preparing for "Vikramaditya."

JAMUNA PRODUCTIONS

(Bombay)

This is evidently a new concern which is producing "Ratan" a social story featuring Suvarnalata, Wasti and others. The direction is being done by M. Sadiq.

BOMBAY PICTURES CORPORATION (Bombay)

"Pagli" distributed by these people is still running at the Taj Talkies in Bombay. People seem to have liked Aruna's dances.

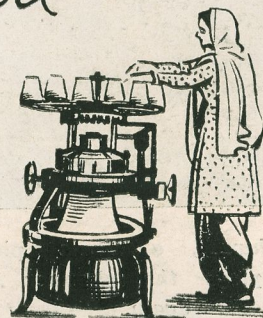
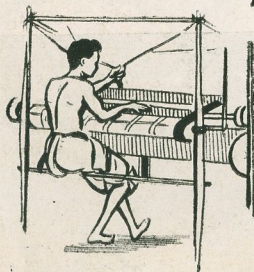
Another picture which Haribhai Desai has secured for distribution is "Bombay Calling."



Shanta Apte fills the eye and the screen these days with her performance in "Kadambari"

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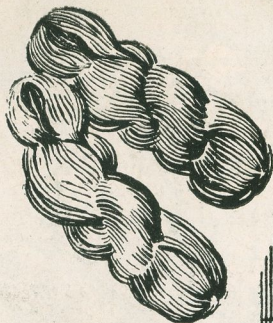
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